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SRI P. C. NANDY, M.A.
Maharajkumar of Cossimbazar

TEN THOUSAND THINGS

RELATING TO

CHINA AND THE CHINESE.

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No. 953

TEN THOUSAND THINGS

RELATING TO

CHINA AND THE CHINESE:

An Epitome

OF THE GENIUS, GOVERNMENT, HISTORY, LITERATURE, AGRICULTURE, ARTS,
TRADE, MANNERS, CUSTOMS, AND SOCIAL LIFE OF THE
PEOPLE OF THE CELESTIAL EMPIRE;

GETHER WIT

A SYNOPSIS OF THE CHINESE COLLECTION.

THE CONGRESSIONAL LIBRARY
1893

BY WILLIAM B. LANGDON, ESQ.,

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ADVERTISEMENT.

THE present crisis of affairs in China has awakened in the public mind a deep and powerful feeling of inquiry towards this singular and secluded people.

The particular object with which the following pages are so immediately associated, proving beyond all other means, a useful and pleasing medium of conveying the information sought for; and the copious remarks contained in former Catalogues of the Chinese Collection having been so favourably received by the public (of which upwards of 80,000 copies have been sold), the author has been induced to increase the size of the present volume by the addition of much original matter, together with information obtained by an abridgment of the latest and best authorities.

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INTRODUCTION.

At no period in the history of the world, has the attention of civilised nations been so fully directed towards China, its early history and modern position, as at the present moment.

The single fact, that that nation comprises within its limits, a population of *three hundred and sixty millions* of human beings, and that a struggle has for some time past been in progress between Great Britain and the Celestial Empire—a struggle too, which may involve the mightiest results, both as regards commerce and Christianity—is of itself sufficient to awaken the deepest degree of interest in the mind, as well of the philanthropist, as the philosopher. These "latter days," as they are sometimes called, are, in the prophetic view of many, destined to be marked by events of most momentous importance; events calculated no little to facilitate the upward and onward march of civilisation, to penetrate with the light of knowledge and science the darkest portions of the earth, to soften the roughness of the savage, and subdue into something like Christianity the millions and tens of millions of human beings, who have yet to experience the beneficent influences of a religion that has for its handmaidens Faith, Hope, and Charity. With these views, and the long train of eagle imaginings that are likely to be kindled in the sanguine and far-seeing mind, by anticipations of what may be, prompted in some sense by what has already taken place, the aspect and destinies of

China are calculated to excite the most attentive and profound consideration. It is a wonder, indeed, that a people so multitudinous and an empire so vast should for many ages, and amid the numerous vicissitudes and conflicts that have prostrated thrones, revolutionised nations, and trodden, as it were, kingdoms into dust—have experienced but little change, comparatively speaking, and existed, from century to century, with scarcely a phasis observable upon its general and national characteristics and surface.

But, we think we hear some devoted missionary to the great cause of religious liberty and human happiness exclaim, that the doors of a new empire are about to be opened! A living light is about to flash among the benighted millions, and the symbols and banners of the only true God, are about to be planted in a soil and among a people who are, in many respects, prepared for the reception of the sublime truths of the gospel. A new morning seems to break upon the religious world—a new triumph is about to be hymned among the cherubim and seraphim in the brighter region above us - another victory is to be achieved by the cross of Calvary—an empire, vast and wonderful, and hitherto barred from the general diffusion of missionary knowledge, is about to be thrown open to all who are willing to take the Bible in their hands, and engage in the delightful work of winning their fellow-creatures to the true source of both temporal and eternal happiness. These to some may appear wild expectations. But all, ay all, may be fully and speedily realised. In any event, however, the people of China, their government, morals, manners, habits, customs, tastes, and characteristics, are, at the present moment, worthy of especial study. Hitherto, these have been measurably covered as with a veil; the inner traits of the nation, the minute peculiarities, the fashionable *boudoir*, the literary *côterie*, and the domestic temples of this numerous people, have been hidden from the eyes of European and American curiosity and scrutiny. True, we have had

valuable books from such pens as the Abbé du Halde, Lord Macartney, the editor of Lord Amherst's embassy, Davis, Morrison, Bridgman, Gutzlaff, and many other writers. To these the literary and inquiring world are much indebted. But the authors referred to have, for the most part, given the grand features of the empire, the lofty objects, the leading traits; while it remained for an American gentleman, Mr. Nathan Dunn, of Philadelphia, to enter more minutely into the costume, the manners, habits, science, arts, trades, agriculture, and genius, of this wonderful people. The author of this hasty introduction speaks from many years personal knowledge of Mr. Dunn, in China and in the United States. He was intimately acquainted with him in both countries, as an extensive and successful merchant, and knew that while he resided in China, for a period of twelve years, his opportunities for collecting every information were indeed extraordinary, and that they were abundantly improved by patient research, indefatigable industry, tact, courtesy, and a degree of popularity among the Chinese, never surpassed in the history of any foreigner. He was assisted, moreover, in his commendable labours, by Howqua, Tingqua, and other Hong merchants of considerable note; and who, in this particular, seemed to rise above the prejudices of their countrymen, and to take delight in imparting correct information. The design at first, was merely to collect a few rare specimens for his own gratification; but the appetite grew with what it fed upon, and thus we may, without exaggeration, describe the result as the "Chinese World in Miniature." We feel satisfied that the expectations of those who may feel a desire to examine this collection, to investigate its wonders, and thus, in some sense, analyse the mental and moral qualities of the Chinese; to gather some knowledge of their idols, their temples, their pagodas, their bridges, their arts, their sciences, their manufactures, their tastes, their fancies, their parlours, their drawing-rooms, their clothes, their finery, their ornaments, their weapons of war, their vessels, their

dwellings, and the thousand *et ceteras* which make up their moving and living world, will not be disappointed. One, indeed, is astonished at the vast materials, the thousands of objects, which, by years of patient labour and unwearied effort, the enterprising proprietor of this exhibition has collected. The mere catalogue, as will be seen from the extent of this volume, forms quite a study of itself; and yet to those who really love to ponder on the results of ages of ingenuity and habit, especially among an exclusive people like the Chinese, this brief outline will afford but an imperfect idea of the mass of materials, the variety of specimens, the beauty, rarity, novelty, and extreme singularity, that are combined in this vast magazine of curiosities and wonders. A single article will illustrate whole pages of written description. The visiter appears to have the living Chinese in the images before him, and, with a little imagination, to be moving and living among them. An hour passed with such curiosities will afford, even to the youthful and careless of inquiry, a more definite and permanent idea of these Tartar-governed millions, than volumes of ordinary details. The eye and the mind are both enlightened at one and the same moment; and thus, as it frequently happens, an individual to whom it would be impossible to convey a notion of a certain machine or piece of fancy work by a written description, has a full and perfect impression of the entire object at a single glance. As a means of education this collection is invaluable. It teaches by *things* rather than words. The images are visible and tangible, and, therefore, cannot be easily misunderstood. What immense labour, for example, and what intricate details would be necessary to give an individual, who had never seen such an invention, a correct idea of a ship in full sail. Yet present the object to the eye, and a look would at once suffice to elicit admiration, and impart a more complete general knowledge than page upon page of the most minute and elaborate composition. So with this collection. Here we have not one object, but

thousands; not a single production, but an empire with all its variety of light and shade, its experience, its mind, and the results of both, for four thousand years. Writers of the highest character have been consulted in preparing this volume. It is designed as a sort of mute guide; and, as the observer passes from scene to scene, the interest may be varied from the eye to the mind, by turning from the object before him, to the history or description of that object. A studious effort has been made to narrate nothing but *facts*, and thus to impart correct information. All fiction and romance have been carefully avoided; and what is stated has in no instance been committed to these pages unless on competent authority. At Philadelphia the collection was visited by hundreds of thousands, and in every instance, it is believed, with entire satisfaction, Many persons passed hours, nay, whole days in the room; and those who visited the collection most frequently seemed more delighted with each repeated visit. The proprietor has been induced to transport it to England at the suggestion of many of the most influential, scientific, and learned persons of the British metropolis and kingdom. He naturally feels a deep anxiety for the favourable verdict of the intelligent and discerning upon his labours. And although by no means solicitous for notoriety, or that noisy fame which so frequently accompanies mere excitement and clamour, he would be false to himself and to human nature, should he prove indifferent to the kindly expressions of that valuable portion of society, who seek to make their fellow-creatures better, wiser, and happier. He has devoted the flower of his life to this collection, and has never hesitated at expense. His effort in England has been to render, not only the collection, but the saloon in which it is exhibited, worthy of the visits of the respectable of all classes. For this purpose he has built a spacious edifice, and endeavoured to make it as suitable and commodious as possible. But we must draw our hasty preface to a close. The details which follow enumerate and furnish

outlines of the leading objects of curiosity, taste, and skill, in the Chinese world. As we remarked at the commencement, this wonderful people have latterly excited more attention, especially among European nations, than at any other period of their national existence. It may be that a new and a nobler destiny awaits them; that light, knowledge, and christian civilisation, and a more liberal communion with the families of man in other portions of the earth, are about to form an epoch in their career. If so, who may foretel the result? Who may predict what another century will accomplish? The imagination pauses at the thought, and while we contemplate the wonders of steam, and the many other improvements, discoveries, and appliances of modern science, we are almost tempted to doubt the impossibility of any change in the progress of nations. But to the details of the collection. We conclude this introduction with a few remarks on Chinese history, as an appropriate preliminary to a study of "matters and things" in the Celestial Empire.

The Chinese claim a national existence coeval with the most remote antiquity. Much that is recorded in their annals, however, is admitted, even by their own historians, to be doubtful; while the authors of every other nation who have written upon the subject, pronounce the earliest so-called history of China as absolutely fabulous. Good authorities name Fŭh-he, who flourished about 2247 years before Christ, as the first emperor. Yaou, a virtuous sovereign, some centuries after, reigned 102 years. The empire then floated down the stream of time without any extraordinary event or national convulsion, while the morals of the people were greatly improved by the precepts and writings of their great philosopher, Confucius, who was born 550 years B.C. In the twelfth century of the christian era the Chinese used a paper currency, founded on government security, being the earliest record we have of paper money. It has, however, been long discontinued, and its place supplied by the present metal coin, previously to which the shell of the tortoise

and pearl oyster were used as a circulating medium in exchange for commodities, till about 200 years B.C., when the tseen before alluded to was introduced, a description of which will be found in the following pages. A.D. 1246, Marco Polo, a Venetian, visited China, and shortly after his brother joined him. They were received with favour by the imperial sovereigns. Catholic, and particularly Jesuit, missionaries were afterwards permitted to reside in China for several ages; but were at length expelled on the pretext, real or assumed, that they interfered with the government. In the thirteenth century China was invaded by Ghengis Khan, who put millions to the sword; and the nation finally submitted to the Mongul Tartar sovereigns, A.D. 1280. In 1368, however, the Tartars were driven out, and a native dynasty continued until 1644. In that year, the Manchoo Tartars invaded the empire, and placed their chief upon the throne, and the present monarch, Taou Kwang, is descended from that successful warrior. The Portuguese were the first European traders to China; and they were soon followed by the British, French, American, and other nations.

DESCRIPTIVE

CATALOGUE OF THE COLLECTION.

GENERAL VIEW OF TI INTERIOR OF THE SALOON.

Note.—The visiter is requested to commence with the screen at the entra e, and then take the large wall cases on the right hand in the order in which they are umbered, commencing with the temple. The paintings will be subsequently noticed by the selves.

THE Chinese Collection is situated in St. George's place, Hyde Park Corner. The exterior of the entrance to the building is in the style of Chinese architecture, taken from a model of a summer-house now in the collection.

The apartment occupied by the collection is 225 feet in length by 50 in width, with lofty ceilings, supported by numerous pillars. On passing through the vestibule, the visiter finds himself, as it were, transported to a new world. It is China in miniature. The view is imposing in the highest degree. The rich screen-work, elaborately carved and gilt, at either end of the saloon; the many-shaped and various-coloured lanterns suspended throughout the entire ceiling; the native paintings which cover the walls; the Chinese maxims adorning the columns and entablatures; the embroidered silks, gay with a hundred colours, and tastefully displayed above the cases containing the figures; and the multitude of

smaller cases crowded with rare and interesting objects—form a *tout ensemble*, possessing a beauty entirely its own, and which must be seen before it can be realised.

SUPERB CHINESE SCREEN AT THE UPPER END OF THE SALOON.

This part of the saloon is almost entirely occupied with a rare and admirable specimen of Chinese screen-work. It is of ample dimensions, and is richly and tastefully gilded; the portion of the wood-work not covered with gold is painted a delicate green; and the silk inserted in the panels is as gay as it can be rendered by a profusion of exquisitely executed paintings of the most delicate and magnificent of eastern flowers. The whole view is redolent of the spirit and beauty of spring. The drawings and colouring of the flowers are admirable, and shew the perfection which has been attained in these branches of their art by Chinese painters. Besides the floral delineation, there is also a row of silk panels, if we may be allowed the expression, exhibiting views of naval architecture, both curious and instructive. The whole is surmounted by a richly carved and gilt fret-work of exquisite beauty and design.

CHINESE TEMPLE AND IDOLS,

WITH INCENSE VESSELS, TEMPLE FURNITURE, OFFERINGS, &c.

The three colossal figures in this section of a religious temple are the triad of Buddha San Paou Fŭh—"The Three precious Buddhas"-"The past, present, and to come." At the right hand is seated Kwo-keu Fŭh—the first of the triad, whose reign is already past; in the centre is Heen-tsae-Fŭh—that person of Buddha, who now reigns over the world; and at the left hand, We-lae-Fŭh—whose reign is not yet come.

CHINESE TEMPLE, AND COLOSSAL BUDDHA IDOLS.

These figures are eleven feet in height, and are representations of the divinities in the celebrated Honan "*Joss-house.*"*

In front of each idol stands an altar-table on which are placed censers, decorated candles, porcelain jars filled with a profusion of choice flowers, and incense-vessels, in which josssticks, or perfumed matches, are placed and are kept constantly burning, together with tinsel paper.

The side walls of the temple are adorned with silken scrolls, on which are sentences, transcribed from the sacred writings, inculcating moral precepts. From the cross-beams of the roof, at right angles with the crimson pillars, depend a variety of lanterns that shed their subdued rays of light upon all around.

Upon a carved and gilt tablet, in front of the temple, are inscribed the characters Tae Hung Paou Teen, *i. e.* "THE GREAT, POWERFUL, PRECIOUS PALACE."

The attributes of Buddha are infinite, and he is worshipped in many persons; being sometimes male and sometimes female.

The principal religion of China is Buddhism or Boodhism, which also prevails over Birmah, Siam, Ceylon, Japan, and Cochin-China. It is stated by Ward, that Boodh, the founder of this religion, is described in Burmese books to have been a son of the King of Benares; that he flourished about 600 years B.C.; and that he had, in various ages, ten incarnations. The Buddhists do not believe in a First Cause; they think matter eternal; that every portion of animated existence has its own rise, tendency, and destiny, *in itself;* that the condition of creatures on earth is regulated by works of merit and demerit; that works of merit raise us to happiness and the world to prosperity, while those of vice and demerit degenerate the world until the universe itself is dissolved. They suppose a superior deity, raised to that rank by his merit; but he is not governor of the world. To the present period they assign five deities, four of whom have already appeared, the last being Gandama or Boodh, whose pre-eminence continues 5000 years, 2384 of which are gone by. At the end of his 5000 years another saint will obtain the supremacy.

* *Joss* is a Chinese corruption of the Portuguese word "*Deos,*" and is by many persons supposed to be a Chinese word for "God or Spirit."

Six hundred millions of human souls are said to be canonized with each deity, but Boodh took only 21,000 of his company to heaven with him. The lowest estate is hell—the next, souls in the forms of brutes; and both these are states of punishment. The state above is probationary—that of MAN; and still above, degrees of honour and happiness, up to deities and demi-gods, to which man, if found worthy, ascends; or, on the contrary, goes into the lower states of punishment. The Buddhists believe there are four superior heavens; below these, twelve other heavens, with six other inferior heavens. After these comes the earth; then the world of snakes; then thirty-two chief hells, and one hundred and twenty hells of lesser torment. The hell of the Chinese Buddhists may be described from a translation, made by the late Doctor Morrison, of the explanatory letter-press on ten large wood cuts, which are exhibited on particular occasions in the temples, and copies of which have been mistaken sometimes in Europe for the criminal punishments of China, giving rise to unfounded notions of the cruelty of penal jurisdiction in that country.

Prior to their final condemnation the souls are exposed to judgment in the courts of the Shih-ming-wang, "the ten kings of darkness:" the proceedings in these courts are represented exactly after the manner of the Chinese judicial trials, with the difference in the *punishments*, which in these pictures of the infernal regions are, of course, sufficiently appalling. In one view is seen the judge with his attendants and officers of the court, to whom the merciful goddess Kwan-yin appears, in order to save from punishment a soul that is condemned to be pounded in a mortar. Other punishments consist of sawing asunder, tying to a red-hot pillar of brass, &c. Liars have their tongues cut out; thieves and robbers are cast upon a hill of knives, and so on. After the trials are over, the more eminently good ascend to paradise; the middling class return to earth in other bodies, to enjoy riches and honours; while the wicked are tormented in hell, or transformed into various animals, whose dispositions and habits they imitated during their past lives. The Buddhists believe that persons who obtain a knowledge of things past, present, and to come, have the power of rendering themselves invisible, and are ABSORBED into the deity.

The primary motive for doing good and worshipping Buddha, is the hope of obtaining absorption in the nature of the god, and being freed from transmigrations.

No difference exists between the highest class of votaries and Buddha, because eventually they become Buddhas.

Those who perform works of merit become great among men, and are received into some of the heavens, in all of which the enjoyments are sensual. But those who do evil, go into a hell proportioned to their crimes. They believe that at the end of a "Kulpu"—a length of time too great for human calculation—the universe will be destroyed. Five commands are delivered to common Buddhists,—not to destroy animal life; to avoid theft, adultery, falsehood, and the use of spirituous liquors. Other commands, restraining dress, luxury, &c., are given to the higher classes. They all consider their adoration as paid to a being or beings of exalted merit—*not to a Creator.*

The fraternity of priests of this religious body, usually called Ho-shang, "harmony and elevation," are a wandering race, partially supported by alms; and, by producing a certificate, called Taou-tee, are entitled to three days' provision at every temple they go to. They worship daily in the temples, and are forbidden to marry. Many of the Chinese consider the Grand Lama as the highest priest on earth. This *pontifex maximus* resides in Thibet, and the Tartar population of China pay him homage.

Buddhism, though sometimes patronised by the Emperor of China, and supported by large and numerous monasteries, is nevertheless but little esteemed by men of letters.

The god "Füh," so much revered in China, as the founder of a religion introduced from India into the empire in the first century of the christian era, was miraculously born in Cashmere, 1027 B.C. He was deified at thirty years of age, and his priests are called Lamas, Sang, Talapoins, or Bonzes. He died at the age of 79, declaring to his disciples, "Know then, that there is no other principle of all things, but nothing. From nothing all things have sprung, and to nothing all must return. There all our hopes must end." Such is the atheistical philosophy and belief of Füh, whose followers recognise "the three precious ones" as the objects of their supreme

worship—the past, the present, and the future; for, say his followers "Füh, although one person, has three forms," identical to Buddha, Darma, and Sanga; or "Intelligence, Law, and Union:" but the doctrines taught in his name are divided into *exoteric* and *esoteric*—the former distinguishing actions into good and evil, with rewards and punishments after death, and recognising the five precepts or commands of Boodh, already noticed; while the latter teach the belief that all things sprang from nothing, and to nothing all things will return; but in so returning will be absorbed into a pure essence, and become a part of the Deity. The mother of this demi-god is said, by his followers, to have swallowed a white elephant, to which circumstance is to be attributed the reverence paid to elephants in Siam and Pegu.

The paradise of Füh includes those circumstances of sensual indulgence which the founders of most false religions have promised to their votaries; but, unlike the elysium of Mahomet, no *houris* are to be supplied to the saints of Buddhism, for even the women that are admitted there must first change their sex. "The bodies of saints reproduced from the lotus* are pure and fragrant, their countenances fair and well-formed; their hearts full of wisdom, and without vexation. They dress not, and yet are not cold; they dress, and yet are not made hot. They eat not, and yet are not hungry; they eat, and yet are not satisfied. They are without pain, irritation, and sickness, and they become not old.

"They behold the lotus flowers and trees of gems delightfully waving, like the motion of a vast sheet of embroidered silk. On looking upwards, they see the firmament full of the To-lo flowers, falling in beautiful confusion like rain. The felicity of that kingdom may justly be called superlative, and the age of its inhabitants is without measure.

"This is the place called the Paradise of the West."

The next principal divinity to the triad before alluded to is Chin-te, a goddess represented with numerous arms, indicative of her power to save.

The third, Kwan-yin, a merciful goddess, much spoken of, and frequently represented. This goddess is highly honoured, and is one of the most important divinities in the Buddhist mythology.

* The lotus is a favourite type of creative power, and representations of it perpetually occur in connection with Buddhism.

The fourth, T'een-hwa Shin-moo, the sacred mother, who superintends children afflicted with the small pox.

The fifth, Hwŭy-fŭh Foo-jin, the patroness of childless women, and worshipped by them. Always represented with a child in her arms.

The sixth, Tae-shin, the god of wealth, together with other feigned deities, presiding over individual, local, and national interests to the number of many thousands. The priests live in monasteries connected with the temples of Fŭh, practise celibacy, fast, pray for the souls of the dead, use holy water, worship relics, and pray in a strange tongue. In saying their prayers, or repeating passages from sacred books, they count the "Soo choo," which is the name of the beads worn by these priests, and of which they have 108.* They consider also that the good and bad actions of men are placed to their accounts as in mercantile book-keeping—the good on the credit, and the bad on the debtor side of the page, which is finally balanced, and the persons whose names are inscribed, admitted to happiness or consigned to punishment, according to the merits of their respective accounts current.

In the work called "Merits and Demerits Examined," various lists and comparative tables are given for the government of man in the several relations of life; and benevolence is therein strongly inculcated. To cause another's death is reckoned at one hundred on the side of demerit; while a single act of charitable relief counts as one on the other side. To save the life of a fellow being, ranks as a set-off to the opposite act of destroying; and it is said that this deed of merit will prolong the life of the person twelve years. To repair a road, dig a well, or build a bridge, ranks as ten; to cure a disease, as thirty; to give enough ground for a grave, as the same; to set on foot some very useful work, ranks still higher. On the opposite hand, to reprove a person unjustly counts as three on the debtor side; to destroy a tomb, as fifty; to disturb a corpse, as one hundred; to cut off a man's male heirs, as two hundred; and so on in proportion to the enormity of the

* These beads are also an ornament used by the reigning family, and by the highest mandarins. They seem to have a reference to the 108 ceremonies mentioned in Ward's "Hindoo Mythology." Vole II., page 260.

No. 1. MANDARIN OF THE FIRST CLASS AND HIS SECRETARY.
No. 2. MANDARIN OF THE SECOND CLASS.
No. 3 ANOTHER MANDARIN, OF THE SIXTH CLASS.
TWO MASSIVE ARM-CHAIRS, COVERED WITH CRIMSON DRAPERY RICHLY EMBROIDERED.
SQUARE TABLE, HANDSOMELY CARVED, WITH MARBLE TOP.
SPECIMENS OF CRIMSON DRAPERY, ELEGANTLY EMBROIDERED, HANGING IN FRONT OF THE TABLE.
CAP STANDS AND VARIOUS ORNAMENTAL ARTICLES.
CHINESE MAXIMS ON THE WALL.

THE principal figures in this case are three civil mandarins,* of the first, second, and sixth grades, bearing the title "Ta jin" ("great and distinguished men"), applicable to persons of the above class. The one highest in rank is seated, with his head uncovered: the others, with their caps still on, are paying the customary respect to their superior, previously to the occupancy of an adjoining chair. The former is upon the left, this being the post of honour among the Chinese. A secretary is in waiting behind the principal, with official documents in his hand. The two dignitaries are attired in their state robes, which are literally stiff with embroidery, a liberal proportion of which is wrought with gold thread. The greater part of the splendour of their under dresses is hidden from the eye of the visiter by the loose outward garment of dark purple satin, called by the Chinese "Paou-kwa," to divest these figures of which would give the visiter an incorrect representation of these personages as they invariably appear upon state occasions. Each has an enormous bead necklace, extending below the waist in front, with a string of "chaou-choo," or "court beads," attached to it at the hinder part of the neck,

* The word "Mandarin," from the Portuguese, is significant with the Chinese term "Kwan," *i. e.*, an officer of the government, whether civil or military.

VISIT OF CEREMONY TO A SUPERIOR MANDARIN

which reaches down to the middle of the back. The caps are dome-shaped, with the lower portion turned up and forming a broad rim, which is faced with black velvet. The top of the cap is surmounted by a globular button, or ball,* from which there depends a sufficient quantity of crimson silk to cover the whole of the upper portion. The material and colour of the crowning sphere indicates the rank of the wearer. The cap is the most ceremonial appendage among the Chinese, with the ball on its conical top; as before remarked, it is a distinctive mark of titular rank. As on most other occasions, their customs as to covering the head are the very reverse of our own. We consider it a mark of respect to uncover the head; with them it would be a great violation of decorum, unless among intimates, and with leave previously asked. In hot weather, when friends interchange visits, and it is more agreeable to be uncovered, the host says to his guest, "Shing Kwân!"—raise, or put off, the cap,—after which the scruple no longer exists. Besides the distinctive button, the removal of which by the Emperor would be to degrade the person from all rank in the state, each grade of mandarins has a characteristic badge, worn both upon the breast and the back. This is a square piece of purple silk, covered with various embroidery. Its centre is occupied with the figure of a bird, a dragon, or a tiger. The rank of the officer is designated by the kind and colour of the central figure. In the badges of the two mandarins (Nos. 1 and 2), for example, the figure in each is a bird; but in one it is white, and in the other blue. The dress of a military officer is adorned with the figure of a tiger. It may be as well here to remark, that at the imperial court, and on all state occasions of pomp and ceremony, the figure of a dragon denotes the Emperor, and that of a tiger, his ministers. The articles of furniture in this case are such as are usually seen in the houses of the higher classes. The wood of which the chairs and table are made, is of a hard grain resembling rosewood. It is called by the Chinese "Muh-wang," or "king of woods," and is esteemed beyond all other trees."

It is deserving of remark, that with the exception of the Chinese, chairs are not used by eastern nations.

On the wall are suspended a pair of silk scrolls, bearing the following

* Called "Maou-tung."

appropriate maxims:—"*A nation depends on faithful Ministers for its tranquillity.*"—"*Men's sons should rest on filial piety as their particular duty.*"

The nobility of China are of two kinds, hereditary and official. The former class is not numerous, nor greatly influential. It consists chiefly of the relations of the Emperor, who are styled *princes*, and are bound to live within the precincts of the imperial palace. The real nobility, or aristocracy, of the country are the mandarins. Of these there are estimated to be, on the civil list of the empire, not less than fourteen thousand. The mandarins are divided into nine ranks, or *pin*, each of which is indicated by a double badge—the colour of the globe on the apex of the cap, and the embroidery on the front and back of their official robes. The colours employed are red, blue, crystal, white, and gold; and these, with certain modifications of shade, serve to distinguish what are denominated "Kew pin," *i. e.*, "the nine ranks," into which all persons possessing any rank in China are divided. The nominal rank, and of course the distinctive costume, of any of the official grades, may be purchased of the Emperor. The sum demanded for the distinction, is, however, proportionately large. Howqua, for instance, the richest of the Hong merchants, whose likeness we have in the collection, purchased his nominal rank at the enormous price of 100,000 dollars or £20,000 sterling.

The present dynasty has frequently sold commissions, both in the civil service and in the army, in order to supply its pecuniary wants; which circumstance gives much dissatisfaction to those who depend on their learning and knowledge for promotion; and hence this conduct is generally deemed disreputable.

Honours obtained by purchase, as in the above instance, formed a considerable source of revenue to the government, during the reign of some emperors.

Persons are selected for civil office in China, with an almost exclusive reference to their talents and education. Strange as it may seem, there is probably no other country on the globe where cultivated talent, exercises its legitimate sway to an equal extent. Wealth, titular nobility, and purchased rank, have their influence, no doubt; but, unless accompanied by personal merit, and, above all, by education,

their power is comparatively limited and feeble. The Emperor chooses for his officers none but men of the highest attainments and most commanding abilities.

It is well known that the civil institutions of China claim to be framed and fashioned upon the exact model of a wise family government. The Emperor is invariably spoken of as the "father of the nation;" the viceroy of a province arrogates the same title in reference to his satrapy; a mandarin is regarded as holding a similar relation to the city which he governs; and even a military commander is the "father" of his soldiers. This idea, with its corresponding sentiments, is sedulously instilled into every subject of the empire, from the earliest dawn of intellect till its powers are extinguished by death. The "Book of Sacred Instructions," whose sixteen discourses are read to the people twice every moon, inculcates the doctrine again and again. "In our general conduct," it says, "not to be orderly, is to fail in filial duty; in serving our sovereign, not to be faithful, is to fail in filial duty; in acting as a magistrate, not to be careful, is to fail in filial duty; in the intercourse of friends, not to be sincere, is to fail in filial duty; in arms and in war, not to be brave, is to fail in filial duty."

In fact, obedience to parents, filial piety, and duty to superiors, are placed at the head of all moral excellence.

Mr. Davis observes, that fathers have virtually the power of life and death over their children; for, even if they kill them designedly, they are subject only to the chastisement of the bamboo, and a year's banishment; if struck by them, to no punishment at all. The penalty for striking parents, or for cursing them, is death, as among the Hebrews (Exod. xxi.). It does not appear that this absolute power bestowed on fathers is productive of evil; the natural feeling being, on the whole, a sufficient security against its abuse.

No. 4. Priest of Foh, or Buddha, in full canonicals.
5. Priest of the Taou sect, in full dress.
6. Gentleman in complete mourning apparel.
7. Servant of the above, also in mourning dress.
8. Chinese soldier with matchlock.
9. Archer of the imperial army of the Tartar tribe.
Circular Chinese shield, made of rattan.
Various military weapons on the wall.

The two sects whose ministers are here represented, are, properly speaking, the only *religious* sects in China. There is, indeed, a third the Confucian— but its doctrines constitute a system rather of philosophy than of theology. It has no priesthood but the Emperor and his civil mandarins, no modern temples, and no regular worship.

Having previously noticed the religion of Buddha, we subjoin the following account of the Taou sect, together with the philosophy of Confucius. The Taou, or Rational religion, is indigenous in China.

This religio-philosophic sect is numerous, and consists of the followers of the doctrines of Laou-Keun-tsze, who lived 560 B.C. The founder of this system has been called the Epicurus of China; and, in some points, there would seem to be a resemblance between the doctrines of the Chinese sage and the Grecian philosopher.

He inculcated a contempt for riches and honours, and all worldly distinctions, and aimed, like Epicurus, at subduing every passion that could interfere with personal tranquillity and self-enjoyment. According to Mr. Davis, however, they could not even pretend to despise death, and, therefore, studied magic and alchymy, in the hope of discovering some elixir or other means of prolonging life. In this they failed, of course. Some of the leaders of his sect are called "Doctors of Reason," and many of their tenets and traditions are of an extremely fanciful and absurd character.

Meanwhile the Confucians, or followers of Confucius (Kung-foo-tsze), the Chinese philosopher, who flourished about 500 B.C., teach the practice of every moral virtue, and a deep veneration for God, or the King of Heaven. The worship and the *philosophy*, rather than the religion, of Confucius, is greatly patronised by persons of rank in China. There are 1,560 temples dedicated to him, and 62,000 pigs and rabbits annually sacrificed to his memory: though his worship is also practised without temples or priests, or indeed any form of external worship every one adoring the Supreme Being in the way he likes best. The system of Confucius is the state religion. The Emperor is Pontifex Maximus, the mandarins form the only priesthood, and the whole body of *literati* are its adherents.

The doctrines of the Confucians are embodied in nine classical or sacred books, called "The Four Books" and "The Five Canonical Works." These contain a complete body of rules, first, for the government of one's self, and the regulation of social intercourse; secondly, for the government of a family, and the education of a community; and, thirdly, for the government of an empire and the management of its complex machinery. The sententious brevity of style that characterises these celebrated productions, renders the meaning often obscure, and has induced a mass of commentaries of formidable bulk; but it cannot be doubted that they contain many maxims just in sentiment, wise in policy, and admirably suited to the genius of the people,—maxims which have conferred merited immortality upon the memory of their author, and done more for the stability of the empire than all other causes combined. Confucius, however, avoided, almost entirely, strictly *religious* subjects. Dr. Morrison says, that he admitted he did not understand much concerning the gods; and he adds, that his most celebrated commentator, Choo-foo-tsze, affirmed that sufficient knowledge was not possessed to say positively that they existed.

Thus it will be seen that the three religions of China are by no means uniform, and are much blended one with the other; that a species of Epicurean philosophy prevails; that atheistical doctrines are derived from Fŭh; and that their idolatry is accompanied by the most debasing, absurd, and superstitious bigotry, both in precept and practice,

notwithstanding the wholesome restraints and sound ethics inculcated in the writings of Confucius.

And yet, on the other hand, it is but justice to admit that the Chinese, with all the faults, metaphysical difficulties, contradictions, and absurdities of their religions, have entirely divested their worship of the cruelties and other abominations that deform the rites of the gods of Hindostan, and add a still deeper dye to the errors of idolatry. Their mythology is perhaps quite as ridiculous as those of the Greeks and Romans, though certainly not so offensive to good morals as some parts of those systems.

No Sabbath is observed by the Chinese, nor is it intimated in their divisions of time. It will, however, be interesting to the Christian world to learn that by some of the Chinese our Saviour, Ya-soo, is ranked among the number of the gods; while all the better informed classes, consider Him as a just and perfect man. The Virgin Mary (Ma-le-ya, or Maria) being placed by them in the same class.

The following very curious account of our Saviour was taken from the Chinese mythological history by the late Dr. Milne. The work in which it appears is entitled, "A Complete History of Gods and Genii," and was compiled in twenty-two thin octavo volumes by a native physician, during the reign of Kâng-he, at a time when many Catholics were in China:-

"The extreme western nations say, that at a distance of ninety-seven thousand *le* from China, a journey of about three years, commences the border of Se-Keang. In that country there was formerly a virgin named Ma-le-ya. In the first year of Yuen-che, in the dynasty Hân, a celestial god reverently announced to her, saying, 'The Lord of heaven has selected thee to be his mother.' Having finished his discourse, she actually conceived and afterwards bore a son. The mother, filled with joy and reverence, wrapped him in a cloth, and placed him in a horse's manger. A flock of celestial gods (angels) sang and rejoiced in the void space. Forty days after, his mother presented him to the holy teacher, and named him Ya-soo (Jesus). When twelve years of age, he followed his mother to worship in the holy palace. Returning home, they lost each other. After three days' search, coming into the palace she

saw Ya-soo sitting upon an honourable seat, conversing with aged and learned doctors about the works and doctrines of the Lord of Heaven. Seeing his mother he was glad, returned with her, and served her with the utmost filial reverence. When thirty years of age he left his mother and teacher, and travelling to the country of Yu-te-a, taught men to do good. The sacred miracles which he wrought were numerous. The chief families, and those in office in that country, being proud and wicked in the extreme, envied him for the multitude of those who joined themselves to him, and planned to slay him. Among the twelve disciples of Ya-soo, there was a covetous one named Yu-ta-sze. Aware of the wish of the greater part of his countrymen, and seizing on a proferred gain, he led forth a multitude at night, who taking Ya-soo, bound him and carried him before A-na-sze, in the court-house of Pe-la-to. Rudely stripping off his garments, they tied him to a stone pillar, inflicting upon him upwards of 5,400 stripes, until his whole body was torn and mangled; but still he was silent, and like a lamb remonstrated not. The wicked rabble, taking a cap made of piercing thorns, pressed it forcibly down upon his temples. They hung a vile red cloak on his body, and hypocritically did reverence to him as a king. They made a very large and heavy machine of wood, resembling the character *ten* (the Chinese write ten with an upright cross), which they compelled him to bear on his shoulders. The whole way it sorely pressed him down, so that he moved and fell alternately. His hands and feet were nailed to the wood, and being thirsty, a sour and bitter drink was given him. When he died the heavens were darkened, the earth shook, the rocks, striving against each other, were broken into small pieces. He was then aged thirty-three years. On the third day after his death, he again returned to life, and his body was splendid and beautiful. He appeared first to his mother, in order to remove her sorrow. Forty days after, when about to ascend to heaven, he commanded his disciples, in all a hundred and two, to separate, and go everywhere under heaven to teach and administer a holy water to wash away the sins of those who should join their sect. Having finished His commands, a flock of ancient holy ones followed him up to the celestial kingdom. Ten days after, a celestial god descended to receive his mother, who *also* ascended up on

high. Being set above the nine orders, she became the empress of heaven and earth, and the protectress of human beings."

The figure in Case II., representing a mourner, is habited in coarse sackcloth, the universal mourning apparel in China. The shoes are white; the hair and beard are permitted to grow unshaven; and an odd species of head-gear surmounts the cranium. He is attended by a servant, or "*heel attendant;*" the word being derived from Kan, "*the heel of the foot,*" which they call *the root of the foot.* In this person's hand is carried a mourning lantern, of which the Chinese exhibit an abundance in their funeral processions; they are distinguished from all others by the presence of the emblematic white. The full period of mourning for a parent is three years, but this is commonly reduced in practice to twenty-seven months; a shorter period is allotted for other relations. Three years must elapse after the death of a parent before a child is permitted to marry; and a similar period is allowed as a cessation from holding office.

On the death of an emperor, his hundreds of millions of subjects mourn for him as children do for their parent. All officers of government take the ball and crimson silk from their caps.

The active principle of filial duty and affection before spoken of, is aptly illustrated in the following idea—"to sleep upon straw, with a sod for the pillow," as the Chinese are taught to do when mourning for their parents.

The soldier has on a huge pair of coarse blue nankeen trousers, and a red tunic of the same, with white facings. The cap is of quilted nankeen, with the edge turned up, and a red knot at the top. More commonly, it is either of rattan or bamboo painted, being in a conical shape, and well suited to ward off a blow. He is armed with a rude matchlock, the only kind of hand fire-arms known among the Chinese. These they consider inferior weapons to the bow and arrow. They may, perhaps, be so considering their appearance and make. "We occasionally," says Mr. Davis, "saw specimens of the military who had the word *yung*—'valour,' inscribed on the breast." This might be all very well,—but when the same individuals turned round and displayed the identical word inscribed on their *backs*, the position seemed particularly unsuitable. There is hung up on the wall a shield, constructed of rattan turned

high. Being set above the nine orders she became the empress of

PRIEST OF BUDDHA AND GENTLEMAN IN MOURNING.

HER EXERCISING WITH A DOUBLE SWORD.

spirally round a centre, very similar in shape and appearance to our circular basket lids. Besides the matchlock and shield, a variety of weapons, offensive and defensive, are in use in China; such as helmets, bows and arrows, cross-bows, spears, javelins, pikes, halberds, double and single swords, daggers, maces, a species of quilted armour of cloth studded with metal buttons, &c. Their field-days consist in tumultuous and disorderly marches in the train of their military mandarins, or in sham fights, which are conducted (like their theatrical performances) with the din of gongs, horns, and other noisy instruments. Their reviews consist partly in the examination of their matchlocks, bows, and arrows; and, when they have any, of their helmets or padded armour; and also in the exercise of the double sword, or other offensive or defensive weapon, as illustrated in the annexed engraving.

The standing army of the Celestial Empire numbers about 700,000 men, of whom 80,000 are Tartars, the rest native Chinese, with about 18,000 military mandarins of all grades. The principal officers of confidence and trust are Tartars, of whom a proportion constitute the cavalry. They receive a higher rate of pay for their services than their Chinese fellow soldiers. In the selection of both, none are chosen but the healthy and robust, and a preference is given to the most sightly. The pay and allowance of the soldiery exceed the usual earnings of common people; hence it is, that to enlist into the "*Army of Heaven*," insures to the recruit more of the comforts of life than he would otherwise enjoy. The arms, accoutrements, and the upper garment, are furnished by the Emperor to each soldier. The pay of a Chinese horseman is about three ounces and a third (heavier than European ounces) of silver (*three taels*) with an allowance of fifteen measures or rations of rice every lunar month. A Tartar horseman receives seven ounces of silver and twenty measures of rice for the same period. A Chinese foot soldier has one ounce and 6-10 of silver, and ten measures of rice; and a Tartar of the same rank receives two ounces of silver, and ten measures of rice every moon. In addition to the regular pay and allowance thus quoted, they receive donations from the Emperor, on particular occasions; viz., when they marry, and also at the birth of *male* children. At the death of their parents, they obtain "a gift of consolation;" as do their families when the soldiers themselves die.

A singular feature in regard to the military officers of China must not be omitted. They are all subject to corporal punishment, and very often experience it, together with the punishment of the *cangue*, or moveable pillory, consisting of a heavy frame of wood, sometimes of a hundred pounds in weight, according to the heinousness of the crime, with holes for the head and hands. This parental allotment of a certain quantum of flagellation and personal exposure, is occasionally the fate of the highest officers, and must certainly be regarded as a very odd way of improving their military character.

The archer represents a Tartar in the imperial army. The bow and arrow appear to have been in use from the earliest period, and are still used as weapons in the "grand army." The bow is made of elastic wood and horn combined, with a string of silk strongly twisted and wrought. The strength of Chinese bows is estimated by the weight required to bend them, varying from about eighty to a hundred pounds. The string, in shooting, is held behind an agate or stone ring on the right thumb, the first joint of which is bent forward, and confined by the middle joint of the forefinger being pressed upon it. The head of the arrow is of a spear-like shape; but others at the soldier's side are of a different construction, having a horn tube at the point, perforated with holes, which, when discharged from the bow, produce a whistling sound as they pass through the air—these are for amusement only. The visiter will observe at his feet, a cross-bow of ancient make but simple construction. The arrows used in this are short, and are dropped into the small aperture to receive them, and discharged successively with the greatest rapidity.

Archery has always, from very remote times, been held in high estimation, and much practised by the Chinese. It is now, however, looked upon rather as an elegant accomplishment for gentlemen and military men, like fencing among some Europeans, than as a measure of defence or offence in actual warfare, when recourse is had to fire arms and swords. The bow is used in the army, on board ship, and in gymnastic exercises, Practising archery on horseback is regarded as a high attainment, and is described with care in Chinese books treating of tactics.

If numbers were the evidence of strength, China, in a military point

of view, would be most formidable. Her exclusive system for so many centuries, though it has no doubt saved her much blood and treasure, has been the principal cause of her want of discipline and science in modern tactics. Courage and personal bravery are seldom found when these are wanting. Industry and cheerfulness are their characteristics; good materials for a government. Of artillery they know next to nothing. They have no gun-carriages, their cannon being fixed immoveably in one position. When the Sylph and Amherst sailed up the coast, the Chinese soldiers threw up numerous mounds of earth, which they white-washed to give them the appearance of tents!

The costume of the Chinese, as displayed in the figures of this Collection, form an interesting subject of observation. The dress of every grade of society in China is fixed by usage. Persons in the lower classes wear coarse and dark-coloured fabrics; while those who have been more favoured in the accidents of birth and fortune, seek the gratification of their taste in rich and costly silks, satins, furs, broadcloths, and embroidery. There is a great variety in the dresses; yet the general model is not departed from, the usual articles being an under vest, drawers, a long gown or pelisse buttoning in front, stockings, and shoes. The shoes are singular; generally of embroidered cloth, sometimes the uppers being of one colour, sometimes another. The lower portion of the soles is leather made of hogs' skins, while the intermediate space, commonly about an inch in thickness, is filled up with bamboo paper, with the edge painted white. They are quite light, notwithstanding their clumsy appearance. The Chinese have no covering for the hands like gloves; the hands being protected by the length of the sleeves, which terminate in a form well adapted for this purpose. The Chinese seem to have a great partiality for blue in their costume. Frequently the whole garment is of this colour; and even when such is not the case, the collar, cuffs, and lower edges of the drawers are, for the most part, of the favourite hue.

The wealthier Chinese are extravagantly fond of showy dresses, and a well provided wardrobe is an object of great pride. Handsome garments often descend, as an heirloom, from generation to generation, and constitute the chief riches of a family. A deficiency of clean body-linen is not regarded as a calamity by a Chinaman. A fair outside is

what he mainly covets, being little heedful of either the quality or condition of what is underneath. The change from a summer to a winter costume, and *vice versa*, is made simultaneously throughout an entire province, the viceroy setting the example by assuming the cap appropriate to the season.

There is, therefore, one great fault in Chinese costume, namely a want of linen or white cotton—little of which is worn. Though their garments of light silk will bear washing, they are not so cleanly as linen. No sheets are used in their beds, and no cloths are spread upon their tables. The skins of animals are used for winter apparel, particularly lamb skins from Tartary, some of which are of a very extravagant price, and many of the Chinese furs are extremely handsome.

The peculiar taste of the Chinese in this article of dress is carried to a height of refinement unknown in other countries. The young lamb in *utero*, at a certain period of gestation, is taken from the parent, and its skin prepared with the fine silky wool upon it for dresses, which, from their small size, require a great number to be thus "untimely ripped," and the luxury is, therefore, only enjoyed by the most wealthy. A specimen of one of these garments may be seen on a prominent figure in the pavilion, Case VIII.

A CHINESE CONVERSAZIONE.

No. 2.

10. Literary gentleman in summer costume.
11. Another gentleman similarly attired.
12. Another gentleman with a fan.
13. Servant handing a book.
14. Mandarin of the fourth class.
15. Servant

A pair of Chinese book-cases.
Silk scrolls on the wall.

This case contains a group of three literati in summer costume. Their dresses, which are light and free, contrast advantageously with those tight and high-collared garments with which fashion obliges us to encumber ourselves. The dress of the figure on the right hand exposes an embroidered pad or covering for the knee. These appear to have been formerly worn on special occasions only, when having to kneel much at the rites of sacrifice. Similar coverings are now commonly worn by Chinese gentlemen, being always compelled to kneel in the presence of the officers of government. This figure is represented as reading aloud a translation of Æsop's Fables. The visiter will observe, in the hand of this philosopher, what he would naturally take for a smelling-bottle, but what is really a receptacle for snuff. Tobacco in all the forms of its preparation is extensively used; transmuted into snuff, it is carried, not in boxes, but in small bottles with stoppers, to which there is attached a little spoon or shovel. With this they take out the pungent dust, and place it upon the back of the left hand, near the lower joint of the thumb, whence it is snuffed up the olfactories, there to perform its titillating office. Tobacco is said to have been introduced with the Yuen dynasty, A. D. 1300.

A part of the furniture of this case consists of a pair of Chinese book-cases made of ebony, the panels and other parts of which are beautifully carved and highly polished. The books are kept in the lower section,

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where they are protected from dust by doors in front; the upper section is an open cabinet, divided into five unequal compartments, set off by divers ornamental articles. The books are placed in an horizontal position, and the titles are put on the end instead of the back, each work of several volumes being preserved in an envelope or case of blue nankeen or silk.

Between the book cases are suspended on the wall a pair of silk scrolls, bearing the following maxims:—"*The Sages taught four things —letters—morality—fidelity—truth,*" and "*The highest pleasure is not equal to the study of letters.*"

The education and literature of the "Celestial Empire" form, beyond comparison, the most interesting and instructive point of view in which the Chinese can be contemplated. We cannot, indeed, praise the *kind* of education practised in China. The studies are confined to one unvaried routine, and to deviate in the smallest degree from the prescribed track, would be regarded as something worse than mere eccentricity. Science, properly speaking, is not cultivated at all. There is no advancement, no thirsting after fresh achievements of knowledge, no bold and prying investigations into the mysteries of nature. Chemistry, physiology, astronomy, and natural philosophy, are therefore at a low ebb. The instruction given in their schools is almost wholly of a moral and political complexion, being designed solely to teach the subjects of the empire their duties. Within the allotted circle all are educated, all must be educated. According to Mr. Davis, a statute was in existence two thousand years ago, which required that every town and village, down even to a few families, should have a common school; and one work, of a date anterior to the Christian era, speaks of the "*ancient* sytem of instruction."

A remarkable passage from the closing part of an address of the ancient chieftain Shun to his successor Yu, found in the Shoo-king, or Book of Records, may not only shew the pure system of instruction at that early day, but prove also the antiquity of its author:—

"From the mouth come peace and war. Peace is mild, but war is destructive: from the words of the mouth, then, are these two diverse effects. How greatly ought such springs of evil and of good to be feared!"

These words must have been uttered more than four thousand years ago. They remind us forcibly of the inspired penman, "Out of the same mouth proceedeth blessing and cursing."

There are annual examinations in the provinces, and triennial examinations at Pekin which are resorted to by throngs of ambitious students. At these examinations, all who choose (except menial servants, their children, or grandchildren; inferior police-officers called Ya-Yüh; and theatricals) may attend. These persons are also excluded from obtaining any of the above ranks. The prohibition, including menial servants, excludes a large number of persons. If such a person, however, becomes wealthy, the law is often evaded. To superintend the examinations, two persons called Choo-kaou, are deputed from Pekin.

The present dynasty, which takes great pains in training a standing army, has introduced a similar examination and similar titles amongst the military.

"One of the most remarkable national peculiarities of the Chinese," observes Sir George Staunton, "is their extraordinary addiction to letters, the general prevalence of literary habits among the middling and higher orders, and the very honourable pre-eminence which, from the most remote period, has been universally conceded to that class which is exclusively devoted to literary pursuits.

"Since the memorable era of Confucius, the Chinese empire has been repeatedly dismembered, and again restored to its integrity; its sceptre has passed through the hands of many families or dynasties; it has been a prey to many intestine divisions and revolutions, and it has been twice subdued by a foreign foe; but the reverence of the government and people for the name and institutions of Confucius, has survived every change.

"Even now, under the sway of that comparatively illiterate and warlike race which conquered the empire in the middle of the seventeenth century, and still holds it in subjection, several individuals, recognised as the actual heirs and representatives of the sage, are decorated with honorary distinctions, and maintained in a state of respectable independence at the public charge. Schools and colleges for the instruction of the people in his doctrines continue to flourish in every

part of the empire; a competent acquaintance with his writings continues to be an indispensable qualification for civil office. Under the influence of such institutions, it is by no means surprising that the proportion of the community exclusively devoted to letters should be much greater in China than it is in any other country on the surface of the globe. It is so great as to constitute of itself a distinct class in the state.

"It is the first and most honourable of the four classes into which the body of the people is considered as divisible, according to the Chinese political system; namely, the literary, the agricultural, the manufacturing, and the mercantile."

The whole empire is an university, a mighty laboratory of scholars. The happy men who pass successfully through the several necessary ordeals are honoured with distinctions. They are feasted at the expense of the nation; their names and victories are published throughout the empire; they are courted and caressed; and they become, *ipso facto*, eligible to all the offices within the gift of the sovereign. The most learned are appointed to the highest degree of literary rank, the "Han-lin,"* or membership of the national college. All this means that the Emperor "may pluck out the true talent" of the land and employ it in the administration of his government. The fourteen thousand civil mandarins are, almost without exception, the *beaux esprits* - the best scholars of the realm.

The highest literary graduate is entitled to wear a white stone brought from India, called "Chay hew," on the cap, as a distinguishing mark. The success of a literary examination is by them termed "plucking a branch of the fragrant olive," denoting the attainment of the rank of "Keu-jin;" because that flower is in blossom in Autumn, when the examination occurs. Educated talent here enjoys its just consideration. All other titles to respect, all other qualifications for office, are held as nought compared with this. This, undoubtedly, in connection with the rigid enforcement of the doctrine of responsibility, is the true secret of the greatness and prosperity, the stability and repose, of the Celestial Empire. For, as Dr. Milne truly remarks, they are the ambitious who generally overturn governments; but in China

* The term "Han-lin-yuen'" (a college instituted in the time of Tang,) signifies "*the Forest of Pencils.*"

there is a road open to the ambitious, without the dreadful alternative of revolutionising the country. It is merely required of a man that he should give some proof of the possession of superior abilities; certainly not an unreasonable requisition.

In education, the Chinese glory is the inculcation of social and political duties. Their teaching is chiefly by authority. Hence the great use made of maxims. These are suspended upon the walls of every apartment, where they are constantly seen and read from early childhood to decrepit age. They say, "Good sayings are like pearls strung together: inscribe them on the walls of your dwelling, and regard them night and day as wholesome admonitions."

The Chinese are a reading people, and the number of their published works is very considerable. In the departments of morals, history, biography, the drama, poetry, and romance, there is no lack of writings, "such as they are." The Chinese "Materia Medica," of Le-she-chan, comprises forty octavo volumes. Of statistical works the number is also very large. Their novels are said to be, many of them, excellent pictures of the national manners. The plot is ofter complex, the incidents natural, and the characters well sustained.

The writings of the Chinese are exceedingly numerous, and the variety of style is very great. From the days of Confucius down to our own times, during a period of more than twenty-three hundred years, there has been one uninterrupted series of authors.

The five classics and four books, taken collectively, are somewhat less copious than the Old and New Testaments; with which, however, they are not to be compared, either in diversity and beauty of composition, or in purity and elevation of sentiment.

Still the precepts given, the duties inculcated, and the prohibitions made, are remarkable, and have elicited inquiry whence writings of so salutary a character for the moral government of this people should have originally emanated.

China is full of books, and schools, and colleges. New authors are continually springing up, though few of them comparatively gain much celebrity. The press is active, and the traffic in books is a lucrative and most honourable branch of trade. Individuals have their libraries and the government its collections. Of these there are catalogues, some

of which contain simply the titles of books with the names of their authors; but others, in addition to the titles and names, give brief notices of their contents, intimating in few words what each contains.

Of the imperial library at Pekin there are catalogues in both these forms.

China has had, too, her Augustan age of poetry. But neither poetry nor prose has assumed precisely the same forms as among the Greeks and Romans. It is remarkable that this brilliant epoch in Chinese letters was during the eighth century of our era, when almost the whole of Europe was sunk in gross ignorance and barbarism. We subjoin a single specimen of Chinese poetry, in a touching little piece, published in the second volume of the Royal Asiatic Transactions, and written 3000 years ago. Besides the pleasure its intrinsic beauty will afford, it offers a convincing proof of the substantial identity of human feelings in all times and countries. The piece bemoans the fate of a maiden, betrothed to an humbler rival, but compelled to become the bride of a rich and powerful suitor:—

1.

The nest yon winged artist builds,
Some robber bird shall tear away;
So yields her hopes the affianced maid,
Some wealthy lord's reluctant prey.

The fluttering bird prepares a home,
In which the spoiler soon shall dwell;
Forth goes the weeping bride, constrained;
A hundred cars the triumph swell.

3.

Mourn for the tiny architect,
A stronger bird hath ta'en its nest
Mourn for the hapless, stolen bride,
How vain the pomp to soothe her breast!

THE FOLLOWING

CHINESE TALE,

ILLUSTRATING THE PRINCIPLES OF

MUTUAL FRIENDSHIP AND FIDELITY,

Is from an Original Translation by Professor Kidd.

Two persons named Paou and Kwan, who formerly lived in the state Tse, were united by mutual povery in the strongest bonds of friendship. One of them, the disciple of a celebrated sage, having risen to honour in the service of government, cordially recommended his friend to the office of prime minister, under whom he still retained his subordinate station. These two friends carried on the government with one heart and one object. Among other matters of conversation, Kwan one day said to Paou, 'Though I have fought three battles, and have been thrice defeated, you do not treat me as a coward, but know that I have an aged mother,—though I have been three times in office and as often expelled, you do not deem me worthless, but are aware that I lacked opportunity :- from your intercourse with me, you do not think me stupid, because you know there are both hurtful and profitable seasons :—you and I have divided much gain yet you know I am not avaricious, but poor ; I owe my birth to my father and mother, but you alone *know* me.' It is now become an adage of modern as well as ancient times, that Paou and Kwan intimately knew each other's hearts.

There is a modern story of two friends, who, from one interview, became brothers; each of whom, for the other, sacrificed his life, and left a name bearing the fragrance of all antiquity.

" In the period of the Chun Tsew,* the prince of Tsoo, who honoured literary persons and venerated good principles, summoned sages and

* A work of Confucius, comprising the history of the sixth century before the Christian era.

scholars to his presence. Among the vast multitudes whom the fame of this edict reached, there was a scholar living in an obscure mountain in Se-Keang named Pih-Taou, who, having lost his parents early, applied all his energies to study, that he might cultivate talents for the benefit of the world, and accumulate stores of learning to enable him to give repose to the people. He was nearly forty years old. The nobles (or independent princes of China) were guilty of mutual spoliation and robbery, few of whom exercised a benevolent rule, while many governed by violence irrespective of all law.

"Before he had entered on public duties, he heard that the prince of Tsoo, who was ardently attached to benevolence and loved justice, was in search of virtuous and able men to carry on his government. Pih, forthwith collected a bag of books, took leave of his village friends, and set out by the nearest way to Tsoo. He travelled onwards until he arrived at a sequestered place, just about the time a severe storm of wind and rain occurred. He had with him a leaf of the '*Se-Keang-Tuc*,'* which only spoke of

A wintry sky and a cloudy prospect,—
An habitually keen wind
And drizzling rain cut the face
Small rain saturated the clothes;
Fierce hail and exciting snow
Raise the cold incomparably
Beyond the temperature of other seasons.
Sombre hills conceal the sun's light,
Suddenly the dews disappear,
And the heaven wandering traveller †
Exerts himself to regain the road, where
The wayfaring man responds to his complaint.'

Pih travelled the whole day, during a storm of wind and rain, until his clothes became thoroughly drenched: and as the heavens were still black, he went to the nearest village to seek a lodging. When he had walked some distance, he espied a broken window, through which the

* Probably an ode of that title.

† A person who has missed his way in the dark.

light of a lamp was shining, in the midst of a clump of bamboos. He immediately hastened to the spot, and perceived a thatched cottage,* surrounded with a low fence, through which he passed, and gently knocked at a billet-wood door. A person from within opened the door and came out. Pih stood trembling beneath the eaves, and, while in trepidation and fear, he politely saluted the proprietor, informed him of his name and surname, and whence he had come; that it was his intention to go to Tsoo, but the storm had intercepted his progress; that there was no inn in those parts; that he had presumed to solicit the favour of a night's lodging, and waited to know whether his honour could accommodate him. The owner of the cottage having heard the recital, with nervous haste returned the ceremonies, and invited the stranger to enter his dwelling. Pih observed the interior to be furnished with a couch piled up with books, to the exclusion of every thing else; and having ascertained that his host was a scholar, proceeded to offer him homage suited to his rank: who, however, said, 'Dont talk of ceremonies, allow me first to dry your clothes at the fire, and then we can converse together.' While Pih was drying his clothes at the bamboo-fire, his host provided wine and food on the most liberal scale; and in reply to the inquiries of his guest said, 'My surname is Yang-chih, my name Keo-gae. I lost my father and mother in my youth, and dwell here alone. I have all my life ardently loved study, but my patrimonial estate is nearly exhausted. I am fortunate in meeting with a learned gentleman from a distance, and am deeply grieved that the miserable poverty of my hut affords no better treatment, for which I most humbly crave your pardon.' The guest replied: 'Not only sheltered from darkness and rain, but, moreover, amply supplied with food and drink; how can the remembrance of your favours ever be obliterated from my heart?' The two friends folded their feet and closed their eyes, but talked generally on all the learning which their minds embraced, so that they had no sleep all the night. Next morning, as the rain was still unabated, Keŏ detained Pih at his house, and made him welcome to all that he possessed.

"Both mutually entered into covenant as brothers; and Pih, being

* Literally a grass house.

the senior by five years, received the homage due to an elder brother. At the end of three days, the rain having ceased and the roads become dry, the guest then said to his host,—'That you, my dear brother, who have abilities to assist your sovereign, and a mind capable of comprehending the most sublime theories,* should have no scheme but that of sweetening old age in the retirement of forests and mountains, is deeply to be lamented.' To whom Keŏ replied, 'I have long ardently desired an official situation, but have never been fortunate enough to obtain one.' His friend said: 'The King of Tsoo, a liberal-minded prince, is now seeking ministers, had you not better go with me at once to his court?' He immediately prepared provisions for the journey, and left his thatched cottage. Before they had travelled two days towards the southern province the weather became gloomy and wet, their money failed, and they had but one wrapper of provisions left, which they carried alternately, and braved the rain. A vehement wind soon arose, and then a heavy storm of snow covered the whole heavens. To comprehend the scene, consider,—

'The wind's increase, the snow's coolness,
The snow's rapidity, the wind's fierceness,
The flowers of the willows scattered in the whirlwind.
The goose's feathers dancing in confusion;
The eternal order of the firmament disturbed,
The points of the horizon undistinguished,
The earth overspread—the heavens covered with blackness,
Nature's beauty utterly destroyed.
Scenes which a poet might delight to study,
But which cause the traveller to sigh for death.'

Having passed an open road which branched out of their path, the two friends crossed over to Leang-shan, where they were told by some woodmen, that for more than a hundred *le* they would not see the smoke of a human habitation; that deep ravines and vast solitudes, where fierce tigers herded together, was the only scenery they would meet with, and that they would strongly advise them not to venture.

* Literally, "to nourish (as the womb embraces the fœtus) the silken theories of the mind."

Pih asked Keŏ's opinion, who replied: 'It is an ancient maxim, "Death and life are decreed." Since we are come so far, by all means advance. Never, while life remains, have to reproach yourself for turning back.' They travelled the whole day, and rested the following night in an ancient tomb; where, through their thin clothing, the wind penetrated their very bones. The next day the snow was still more rigorous, and occupied every foot of space between the hills. Pih endured the cold, merely remarking: 'I think in travelling this hundred *le* in search of a human dwelling, our provisions will fail. There are clothes and food to supply *one* till he arrives at Tsoo, but if *both* attempt to go, we shall assuredly die of hunger or cold; why perish on the highway like grass and trees? I will strip myself of my clothing, which you shall put on, and give you my share of the food, which will enable you vigorously to prosecute your journey. I am incapable of walking, and prefer death to further exertion. When you have had an interview with the prince, you will be sure to obtain a good appointment, and it will not then be too late to inter my body.' Keŏ said, 'How is it possible I can assent to such a proposition? For, although we are not children of the same parents, yet, as the noble principle by which we are united far excels natural relationship, how could I bear to go alone in search of honour?' Having positively refused his assent to Pih's proposal, he took him on his back and proceeded on the journey. Before they had travelled ten *le*, Pih said, 'The wind and snow are increasingly severe; how can we proceed?' In searching for a resting-place by the road-side, they perceived an old mulberry tree, capable of affording shelter to one person. Keŏ therefore placed his companion under it, who commanded him to strike a light from a stone, and make a fire of the dead branches around, to protect them from the cold. Just as he was approaching with a little fire, what should he see but the naked body of his friend, who had stripped off all his clothing, and folded it into a bundle by itself. Keŏ, in great terror, exclaimed, 'My venerable brother, what have you done?' Pih replied, 'I have been puzzling my brain to find out a plan, but without success. Pray don't interpose any objections. Make haste, put on these clothes, take the food and go forward—I will wait here for death.' Keŏ clasped him to his embraces, and bursting into tears, exclaimed, 'We two will live and

die together; nothing shall ever separate us!' Pih said, 'If we both die of hunger, who will bury our bleached bones?' 'Oh, if that be your objection,' returned the other, 'I, with all my heart, will give the food and clothes to you, as I should prefer death to life.' Pih said, 'I have always been greatly afflicted, while you are a strong hale man; besides, in mental power I am far inferior to you, who, on obtaining an interview with the prince, will immediately receive a splendid appointment; my death is not worth mentioning; pray, my brother, do not hesitate, it is your duty to go quickly.' Keŏ said, 'For the elder brother to die under a mulberry-tree, and the younger alone to advance to official honours, would be a most unrighteous thing. I'll never consent to it.' Pih said, 'I left my native hills and came a stranger to your dwelling, where our first interview assumed all the characteristics of ancient friendship; and perceiving the extraordinary properties of your mind, I earnestly solicited you to seek promotion. Unfortunately the opposing elements have conspired to seal my fate;—this is the decree of Heaven; but if you should die too, I shall be guilty of the heinous crime of murder.' So saying, he forthwith sought death by attempting to leap into a mountain torrent. Keŏ caught him in his arms, and with bitter lamentations, clothed him again, and carried him to the mulberry-tree. Pih tore asunder his garments. Keŏ was about to expostulate with him on his rashness, when he perceived his divine countenance had changed, his four limbs were cold, while, unable to speak, he was beckoning with his hand for him to go. Keŏ again wrapped his garments around him, his person was growing cold, the man becoming mere abstraction, his hands were straight, his feet extended, his breath failed by degrees, and his life was about to terminate. Keŏ suffered the deepest anxiety, but was aroused from his reflections by thinking, 'If I thus indulge my sorrow, and die of cold, who will, after my death, inter my venerable brother?' He again and again prostrated himself in the snow, and worshipped Pih, while in tears he exclaimed: 'Your worthless younger brother in leaving you here hopes your secret strength* will afford all needful assistance. If I can but acquire the smallest fame, it will be my first concern to procure you an honourable

* Resources of merit in unpublished, unostentatious, deeds of virtue.

funeral:' Pih inclined his head as if about to reply, but in a few moments expired. Keŏ gathered up his food and clothes, and turning his head round every step of the way for some distance, pursued his journey in lamentations and tears. Pih-taou's death beneath the mulberry, was the occasion of the following elegy:*

'The cold had come, the snow was three feet deep,
When two the journey of a thousand *le* began
The journey long, the snow severe, the cold intense.
Though ills yet trivial, till the rice-bag failed,
Food only enough for one's support,
If shared by two then both must die.
In two deaths what real advantage?
In one life there's infinite resource
O, how virtuous Tso-pih-taou! who,
To perfect moral beauty, sacrificed his life.'

Keŏ braved the severity of the cold, and arrived at Tsoo half hungered and almost destitute. Having rested at an inn in the suburbs till the next day, he entered the city and inquired into the nature of the prince's proclamation and the terms of admission into his service. He was shewn to a hall outside the palace gates, prepared for the scholars of the empire, who were applicants for office.

"As the prime minister stepped out of his carriage at the moment Keŏ entered the apartment, he immediately made his obeisance, which was quickly answered by the officer, who perceived, notwithstanding his tattered garments, that the stranger possessed superior abilities. On inquiring whence he came, Keŏ told the officer his name and surname, that he was a native of Yung-chow, that having heard virtuous men were invited to enter the service of this eminent nation, he had come on purpose to urge his claims. Pe-chung (the prime minister) introduced him to the strangers' hall, where he provided him with wine and food, and a lodging for the night; and the next day removed all doubts respecting the attainment of his guest, by testing their extent and

* It consists in the original of ten stanzas, five words each.

accuracy. Keŏ returned an appropriate answer to every question.* His conversation flowed like a river, to the great delight of the minister, who immediately announced him to his sovereign. The king summoned the scholar to his presence, and sought his opinion on the sources of national wealth and military power. Keŏ submitted to his majesty a plan in ten sections, adapted to the exigencies of the state, with which the king was so highly pleased, that he appointed Keŏ to the second post in the kingdom; conferred on him an imperial banquet, besides presents of a hundred taels of gold, and a hundred pieces of elegant silk. Keŏ, in performing his prostrations, wept much, which so alarmed his majesty, that he desired to know the cause of his bitter grief. Keŏ related one by one the incidents of his journey, especially how his companion, having given him all his food and clothes, had died on the highway. The king was sensibly affected by this tale of woe, and, as well as his ministers, deeply sympathised with Keŏ; who, perceiving his majesty's concern, humbly craved leave of absence to attend the funeral of his friend; after which he would return and ardently devote himself to the service of his illustrious sovereign. The king acquiesced; and conferred, as a posthumous honour, the rank of second Ta-foo on Pih-taou, besides allowing a munificent sum to pay the expenses of his funeral, and ordering attendants and horsemen to accompany Keŏ's chariot. The minister immediately took leave of his majesty, and went to the neighbourhood of Leang-shan, in search of the decayed mulberry tree. Having found the body of his friend, he perceived the form of his countenance to be in every respect the same as when he was alive, and prostrated himself before it weeping. His attendants then assembled all the old men and fathers of the village to examine by divination the sources of the lakes and streams, and then pursuing the high land adjoining, examined all the surrounding hills, and found the *wind* and *water* in the highest degree propitious.† They forthwith washed and perfumed Pih's body; and having clothed it in official robes and a cap of the rank recently conferred upon it, placed it in an inner and outer coffin, and peacefully buried it. A tomb was then

* Literally, "to a hundred questions returned a hundred answers."

† On the principles of Chinese geomancy the aspect was favourable.

raised over the grave, surrounded by a mud wall, and planted with trees at the distance of thirty paces. An incense temple was also built, and a molten image in the likeness of Pih was placed on the top of an ornamented pillar.* The erection of a triumphal arch, and a house covered with tiles at the side of the wall, for the keeper of the tomb, completed the preparations. Afterwards sacrifices were offered in the temple of incense with much lamentation and weeping, in which all the old men of the village joined. When the sacrifices were ended, all dispersed but Keŏ, who, with a lighted lantern and burning candles, sat down to observe the vigils, uttering incessant moans and sighs. Suddenly there was the howling of a dark tempest, during which the lights of the candles were extinguished and again restored. Keŏ examined the phenomenon, and perceived a man in the shade of the lamp, now dancing, then retiring with suppressed sobs and choked tears. Keŏ called out, 'Who on this sacred night dares to come here?' There was no answer. Keŏ rising up to look at him, saw it was Pih-taou, and, in great alarm, said, 'There must be a cause why my brother's hades-spirit† should be so near as to come and see me.'

"Pih replied, 'I am penetrated with gratitude by your remembrance of me immediately on your elevation to office; from whose successful petition I have derived official rank, beautiful shrouds, substantial coffins,‡ and a most splendid funeral, so perfect, as to leave me nothing to desire. The only cause of regret is, that my tomb

* A pillar made of stone designated a flowery token or guide, which is a usual ornament of tombs.

† The Chinese theory of spirits is;—that each man has three, one of which is designated as in the text. Of the phrase San Hwan, "three souls," which probably refers to the Ling, the Hwan, and the Pih, I received, says Professor Kidd, the following illustration from a Chinese:—"At death, one of these spirits remains in the house as its protector, to which incense is daily offered by the surviving members of the family; another becomes guardian divinity of the sepulchre, to whose honour a small stone tablet is erected, with an inscription on it, meaning, 'happy spirit guardian of the tomb—spirit behind,' or some similar phrase; the third passes into the invisible state, to receive honours and offerings rendered by its worshippers on a platform of stone prepared for their accommodation at the head of the grave."—See Professor Kidd's "China," p. 171-2.

‡ The Chinese always use an inner and an outer coffin in burial.

adjoins King-ko's, a man put to death for murder, and interred here, whose spirit, rampant with vindictiveness, comes every night brandishing a sword, and reviling me as a common fellow, who died of hunger and cold by the road-side, and has had the presumption to build a tomb on his shoulders, and spoil his *wind* and *water*. He moreover threatens, if my body is not removed, to break open the grave and throw it into the desert. I thought it right to make a special communication of these circumstances of danger and difficulty to my beloved brother, hoping that he will deliver me from so awful a calamity by changing my place of sepulture.' Keŏ was about to make further inquiries, but a wind arose and his friend disappeared. In the temple he dreamt of these circumstances under the greatest excitement, and the next morning called together the elders of the village, and inquired whether there was another tomb on this spot. He was told King-ko's was beneath the pine, in front of which a temple is built. He asked what right a man executed for murder had to be interred there? They replied, 'When the proprietor of the soil (Kaou-tseĕn) knew his sufferings and the indignities to which his corpse was exposed in the desert, he secretly buried it in this place. He also renders constant homage* to the soul, while the men of the district have built a temple in which sacrifices are offered, at each of the four seasons, to procure happiness and prosperity.' Keŏ then believed in the reality of the circumstances seen in his dream, and led his attendants by the nearest way to King's temple, when he addressed the following remonstrance to the spirit,—'You are a common fellow of the province of Yen, descended from the prince's concubine; who, when intrusted with official power, abused it in abetting schemes by which you betrayed your country, and lost your life; and now you are come here to alarm and excite the people of the village by seeking their sacrifices. My brother Tso-pih-taou, whom you have dared to disturb, is the most famous scholar of his age, and withal distinguished for his benevolence, justice, political uprightness, and moral purity; and if you do so again, I will destroy this temple, break up the tomb, and cut off for ever your parental stem.' After these threatenings he came direct to Pih's tomb, before which he

* Literally, makes it splendid or glorious.

pronounced blessings, and said, 'If King-ko comes to night, inform me.' He then retired to the incense temple for the night, bearing a candle for the vigils, when Pih came with sobs and tears that almost choked his utterance, and said, "I thank you, my dear brother, for what you have done, but as King's followers are very numerous, and all the men of the district worship him, you ought to make grass effigies in the form of men, clothe them in gay coloured garments, furnish them with swords and other weapons of war, and set them on fire before the tomb. With such aid I shall not suffer from King's attacks.' After these words he disappeared. Keo employed persons that night to make effigies of grass, clothed in splendid apparel, and holding swords, spears, and other military weapons; and having placed them in great numbers near the tomb, burned them with fire, blessing his friend, and requesting to be informed if these efforts were still fruitless. He then went to the temple, and heard in the night a sound of wind and rain like persons fighting. He went out, and Pih ran to him in great haste, and said, 'The effigies you burnt have not answered their purpose. King and Kaou-tseen have united, and will before long eject my body from the tomb. I hope you will remove it to another place to avoid this calamity.' Keo said, 'How dare this wretch thus insult my brother? I will aid you with all my strength to fight him.' Pih replied, 'You are a man of the light.* I am wholly a spirit of darkness.† Now, although you have never so much valour and energy, as a man clothed with flesh, yet, since there is an impassable barrier between this dusty world and the invisible state, how can you contend with unclothed spirits? and though you have effigies, they can only aid by invocation, but cannot withdraw this turbulent fiend.' Keo said, 'You may now retire, and I will come daily from my retreat.' The next day he went to King's temple in a great rage, destroyed his spiritual image, and was

* As expressed by the Chinese—a masculine man.

† A feminine spirit.

The terms employed for the above are Yin and Yang, signifying male (Yang), and female (Yin), "light and darkness, perfection and imperfection, manifestation and obscurity, good and evil, the source of existence and the cause of decay." Every thing masculine is invested with the highest excellence, every thing feminine treated with the most contemptuous disdain. - See Professor Kidd's "China," p. 137–8.

about to set fire to the building when the elders of the people came and pathetically besought him to desist from his purpose. 'This (said they) is the sacred fire of the whole village; if you violate it, destruction and misery will overtake the inhabitants.' In a moment they were joined by multitudes more, in supplication and intercession. Keŏ acceded to their request. He then returned to the temple of sacrifice, and wrote a letter to his majesty to the following purport. 'Pih-taou's provision and clothes supplied your minister with the means of preserving life until he had an interview with your sacred majesty, who conferred honours on him sufficiently distinguished to satisfy a whole life Permit your minister, *through future ages*, to exhaust his mind in plans expressive of the most intense gratitude for your majesty's favours.' He gave the letter to his attendants, went to Pih's tomb, and covered the whole area with his tears. 'My brother (he said) is suffering under the tyranny of King's audacious spirit without any prospect of emancipation—conduct which I cannot bear, and therefore wish to burn his temple and destroy his tomb; but, as I fear to oppose the people of the district, I would rather die, and become a spirit beneath the springs,* where I can effectually aid my brother by fighting this turbulent demon. Bury my corpse on the right of his tomb, that, sharing the same place with him in death and life, I may requite his benevolence. Return to Tsoo; state the case to the prince; earnestly beseech his majesty to listen to my words, and eternally protect the gods of the mountains and rivers.' When he had done speaking, he drew his sword from his belt, cut his throat, and almost instantly expired. His attendants strove to save him, but were too late. In great haste they prepared his coffins and shrouds, and buried him by the side of Pih-taou. The same night, about the second watch, a vehement storm of wind and rain arose, accompanied by terrific thunder and lightning, the effects of which extended for many miles around. King's tomb shook as if agitated by an earthquake. His white bones were scattered in the wind, the firs and pines were uprooted at his side, while a fire broke out within the temple, which consumed it to ashes. The old men of the village were thrown into the greatest consternation, and went in procession to the

* An expression for Hades.

tombs of our heroes to burn incense and perform acts of devotion. The attendants returned home, and laid all these circumstances before his majesty, who thanked them for their fidelity, and sent officers to build a temple to Keŏ, on whom he conferred the posthumous honour of Ta-foo, of the first rank, and dictated the following inscription for the temple:—"*A sacrifice to faithfulness and integrity.*" He then raised a monument, on which all these events were recorded; and to this period incense is perpetually burned, whilst from that hour King's spirit was cut off. The inhabitants of the district offer, at the four seasons, sacrifices and prayers which are in the highest degree felicitous.

'An ancient ode says:—

> 'The venerable principles of benevolence and justice
> Comprehend the heavens and the earth,
> And dwell within the human bosom.
> Before the temples of our two scholars
> The autumnal sun serenely shines;
> Their heroic spirits are associated
> Beneath the cold light of the moon."

The fourth principal figure in this case, is a mandarin of the fourth class, seated on a portable chair, called by the natives "Ma-cha." The costume of this mandarin is far inferior to those of the two principal figures in Case No. I.; his long silk petticoat is fastened round the waist by means of a belt, which is united in front by a clasp. The visiter will notice a variety of accoutrements attached to this belt, rather military in their appearance, but not at all so in reality. In fact, a Chinese never goes armed, as the jealousy of the government has denied the privilege of wearing arms to all except the soldiers on parade. The appendages referred to are, therefore, altogether peaceful, such as a silk fan-sheath, embroidered tobacco-pouches, &c. The cap is cone-shaped, but not turned up at the edge; having crimson silk pendant from the crowning ball. This is a summer cap.

This officer is attentively listening to the fable, and is apparently in the full enjoyment of that calm and tranquil state of mind, which the almost universal custom of smoking tobacco is thought to produce. The servant is standing behind his superior, and presenting to him a red-covered official document. He is attired in a gown and spencer of dark nankeen, the common material of the dresses of the lower orders.

CASE IV.

No. 16. Chinese lady of rank, with fan.
17. Another lady, preparing to smoke.
18. Another, with a guitar.
19 & 20. Two female domestics.
21 & 22. Mother and boy of the middle class.
23. Daughter of the above.
Chinese table, handsomely carved, gilt, and painted.
Specimen of citron, or finger fruit, (*Citrus Sacodactylus*).
Superbly embroidered silk screen to door.
Lanterns, suspended from the ceiling.

The fourth case introduces us to a group of Chinese beauties. We have here three ladies of rank, in full costume. Their hair, which is turned up on the back of the head in bunches, and fastened with two bodkins crosswise, is gaily adorned with wreaths of flowers. There is considerable variety in their dresses, but they are all of the richest materials, and magnificently embroidered. They are exceedingly modest and becoming, concealing entirely the contour of the person. The exposure which fashion allows to European and American ladies, would be regarded by the Chinese women as a flagrant offence against true modesty. The "Golden water-lilies,"—"Kin-leen," as the small feet are called, figure, we cannot say "largely," but interestingly, in these fair ones. Their hands are very delicate; their eyebrows gracefully arched; their features regular and oval; their noses too flat for beauty; but the whole countenance, though rather pretty, and certainly not unamiable, is deficient in strength of expression. Their occupations are characteristic; one of them is fingering a guitar, another is smoking, while the third is amusing herself with a fan. From the waist depends the never absent tobacco-pouch, elegant in material, form, and workmanship. Each has three plain rings in either ear. The footstools upon which their "golden lilies" rest are covered with embroidered silk.

This case also contains two female domestics. Nos. 19 & 20, with feet of the natural size. One of them is bringing tea to her mistress, in a

cup with a saucer-like cover, having just entered through a door-way, from the lintel of which hangs a superbly embroidered silk screen reaching down to the threshold, which is common in China. The usual mode of making tea in China is to place a few leaves in each cup, and pour boiling water upon them. The cups are always provided with tops, to preserve the delicate aroma of the tea, and the infusion is drank without admixture of any kind, and invariably weak.

The lanterns suspended from the ceiling of this and the adjoining case (No. 5) are of a different character from those displayed in any other part of the saloon. They are constructed of a light frame-work of wire, and are covered with a thin gauze, glazed with the tenacious jelly or glue, made from the *Gigartina tenax*, a marine fucus, brought to China from the Indian Archipelago. These whimsical devices are gaily painted, and represent fishes, birds, &c.

The women of China, as in all other countries not blessed with Christianity, occupy a rank in society far inferior to that of the men. Nevertheless, their place on the social scale is higher, their influence greater, and their treatment better than can be affirmed of the sex in any other Asiatic nation. Of school education the mass receive none, though there are occasionally shining exceptions; but Gutzlaff ascribes to them the possession of a large share of common sense, and says that they make devoted wives and tender mothers.

With regard to the prevailing opinion of the existence of the infanticide of female children, which has very naturally exposed this people to severe censure, we have already quoted positive evidence of a strong maternal feeling on the part of Chinese mothers towards their offspring.

It is now believed by many that former writers have very much overrated the facts, if not altogether mistaken accidental deaths by drowning, for wilful intent.

If such a practice positively prevailed to any great extent, is it at all likely that the government of China, ever mindful to preserve the millions of its subjects, and jealous of its power, should altogether overlook this subject?—and yet it is not anticipated by, nor is it even mentioned in their penal code. We do not pretend to deny that in occasional instances infanticide does exist, but cases of this kind occur only in populous cities, and where the extreme poverty of the parents,

and the difficulty of procuring a livelihood, denies the hope of the poorest inhabitants being able to support their increasing family. The instances at Canton (a very crowded and populous place) of the bodies of infants being seen floating are not frequent, and may reasonably, in some cases, be attributed to accident, where such multitudes are brought up from their birth in small boats. There never was a more absurd blunder than to charge to infanticide those instances in which the infants are found floating with a hollow gourd about their persons, as if the gourd were a part of the system of exposure! The very presence of the gourd goes to prove the accident, and not the intentional design.

Notwithstanding the low estimation in which females are held in China, in common with other Asiatic countries, their respectability is in some degree preserved by a certain extent of authority allowed to widows over their sons, and by the homage which these are obliged to pay to their mothers.

The Emperor himself performs the ceremonies of the *Ko-tow* before his own mother, who receives them seated on a throne. The Chinese have a maxim that "a woman is thrice dependant; before marriage, on her father;—after marriage, on her husband;—when a widow, on her son;" but this appears to mean, principally, with reference to support and subsistence.

In the education of females, the first object of attention is their virtue; the second, their language; the third, their deportment; and the fourth, their appropriate employment.

A modest demeanour, so essential in the education of a Chinese lady of the higher class, is heightened by their mode of dressing, which is frequently of rich and costly materials, and in fashion extremely graceful.

Among ladies of high birth it is considered indecorous to shew even their hands, and in their general movements these are invariably covered by their large sleeves. The fingers are long and taper, and in some instances the nails are allowed to grow to a length far beyond our ideas of what is either becoming or beautiful.

The generality of Chinese ladies cannot boast of great beauty. They make a free use of rouge, and this article is always among the presents to

a bride on the occasion of her nuptials. The distinguishing marks of personal attractions among the Chinese in a gentleman are, a large person, inclining to corpulency, a full glossy face, and large pendant ears; the latter indicating high breeding and fortune. In females it is nearly the reverse, delicate forms are in them highly esteemed, having slender "willow waists." The eyes are termed "silver seas;" the eye-brows are frequently removed, and in their stead a delicately curved pencil line is drawn, resembling the leaf of the willow "Lew shoo," which is considered beautiful, and used metaphorically for "pleasure." Hence the saying—"deceived and stupified by willows and flowers;" *i. e.*, by dissolute pleasures.

In the estimation of the Chinese, however, a beautiful female should possess the following attractions:—"Cheeks red as the almond flower—mouth like the peach's bloom—waist slender as the willow leaf—eyes bright as autumnal ripples—and footsteps like the flowers of the water-lily."

These are a few of the metaphors used by the Chinese to describe beauty; the figure of *autumnal ripples* alludes to the dancing reflection of the sun upon a ruffled lake; the impression of the small feet of a Chinese lady in the path is supposed to resemble the flowers of their favourite lotus.

In what circumstances the "golden lilies," the highest of personal attractions, originated, is not known. It is said, that it arose in the time of the *Woo-tae*, or five dynasties; that Le-how-choo ordered his concubine, Yaou, to bind her foot with silk, and cause it to appear small, and in the shape of the new moon. The distortion is produced by turning the toes under the soles of the feet when young, and confining them in that position by tight bandages, till their growth is effectually checked. The bandaging is continued for several years, during which the poor child suffers the most excruciating tortures. This is, no doubt, an absurd, cruel, and wicked practice; but those who dwell in glass-houses should not throw stones. It is not a whit worse, nay, we maintain that it is less irrational and injurious, than the practice of tight lacing. In compressing the feet no vital part is attacked, no functions disordered; and on the score of taste, if the errors of Nature are to be rectified, and her graceful lines and proportions improved, we see

not why the process of amendment may not be as reasonably applied to the feet as to the waist. Almost every family in China, however poor, has one daughter with the small feet, else she could not become a FIRST wife.

"At the age of five years (a late writer remarks) a child has her feet so firmly bound, that, in the native phrase, the whole is *killed*." The agony of such a process it would be difficult to estimate, but it lasts during the wasting of all the parts, and till the cessation of many of their functions have rendered the whole insensible to pain. This latter is perhaps confined to the outer parts, for the high priest of the Honan temple stated that his sister suffered much anguish in the sole of her foot, or rather in its lower and more central parts.

To the same inquiries as to whether the practice of destroying the foot was not attended with similar evils in after-life, he said "No;" and as he was a man of intelligence, his opinion may be relied on. Among the multitudes that come for health and cure to the hospitals in Canton, no one has yet been met with whose ailments could be imputed to this custom.

A foot two inches in length is the idol of a Chinaman, on which he lavishes the most precious epithets which nature and language can supply. But its beauties are altogether ideal: for when stripped of its gay investments, it is a piteous mass of lifeless integument, which resembles the skin of a washerwoman's hand after it has undergone a maceration in soap and water. But fancy has played her part so well, that this piece of ruined nature, which is seldom or perhaps never seen by men, is treated as the prime essential of all feminine beauty. "The foot of a native woman," said I to a Chinese acquaintance, "is very handsome, so that it is a great pity to spoil it." He smiled with much satisfaction at the compliment, but would only allow that it interfered with the gait; "They cannot walk so well," was the amount of his concession in my favour. He was so blessed as not to know the real state of this organ, and therefore his admiration had no alloy. To shew that there is something like masonic secresy about this small foot, I need only mention that on one occasion the servant, when her mistress proceeded to unwind the bandages, blushed, and turned her face to the wall.

In walking, the body of a female reels from side to side, so as never to appear upright. When seen in the streets, they are generally sup-

A CHINESE BEAU PAYING COURT

ported by a little girl, or have the assistance of a walking stick. Right lines and perpendiculars are proscribed by the rules for regulating the carriage of the body, as well as by the canons of pictorial beauty. The management of the fan by ladies in China, the land of its nativity, is conducted with an address and propriety that give a force to everything that is eloquent, either in speaking or acting. Closed or thrown open by a single movement, it gives a smartness to the ebbs and flows of conversation. A soft waving accompanies the feelings of tranquillity; when held obliquely before the face, it is to hide the smile of affection from the half despairing lover; and thus we might follow it through all the evolutions of the heart and the understanding, as they influence the outward conduct.

Constancy, habit of respect, and the social feeling, seem to present themselves in the light of easy recognition in the female character.

Chinese stories are full of examples of love that knows no limit. "There is only one heaven," said a forlorn maiden, when her parents upbraided her for spending her days in sorrowful libations of salt tears at the tomb of her lover; "and he was that heaven to me!" The deep well and flowing stream have often borne melancholy witness to the indissoluble nature of female affection.

But the consecrated stories of Chinese antiquity will not, perhaps, furnish a more pleasing specimen of this sort of constancy than the following:— In one of the Dutch settlements among the Islands of the Indian Archipelago, a gentleman of high standing in the community, lost a much loved wife, which rendered home so melancholy to him, that he forsook it, and endeavoured to pass away the heavy hours of mourning among the solaces of kind friends. Among his acquaintances was the alderman of the Chinese ward, or Kampong, who, with the true urbanity of his native country, invited the disconsolate husband to spend the evenings at his house in some of the social games for which China is so distinguished. The host being childless, had adopted his niece, and had brought her up with all the tenderness and hopes of a fond parent; the visiter often saw the young lady on these occasions, and felt it no more than a matter of good breeding towards the foster-father to notice the object of his esteem. Words of civility were soon exchanged into terms of love, and an accidental acquaintance ripened into a well founded friendship. As soon as the uncle found what had taken place,

he forbade the continuance of these visits, feeling, perhaps, that if his niece and foster-child should marry a foreigner, his name would be put out, and his posterity cut off, or be merged in an alien stock. Difficulties however are often but the mere incentives to action, and so the lover forthwith sent a message by one of the young lady's female friends, in which he advised her to make her escape from the uncle's roof. She replied, that for the sake of him she was willing to make any sacrifice, but she dreaded a curse which her offended relatives might invoke upon her, and therefore she could not come. Here an effectual bar was placed in the way of their union, and the uncle seemed to have gained his point without the possibility of miscarriage. But, alas! for all his designs, Missy would neither eat bread nor drink water; and in this resolution she persisted till her friends saw only this alternative; a marriage with the foreigner, or the grave, and, as the least of the two evils, were compelled to choose the former. There was only one stipulation insisted on and gained by the uncle, which was this—that during the life of himself or the aunt, the niece should not quit her foster-home. In compliance with this condition, the husband was obliged to take up his abode in a Chinese dwelling; and here it was that the writer of these remarks had first the pleasure of an interview. In one of our rides he kindly told me this little story of his courtship.

At the conclusion of it, I was very anxious to know what sort of a companion he had found her; for, thought I, the ladies who are bred and brought up in such sequestered spots, where they have nothing to think of save the adornment of their own persons, or the little gossip of the neighbourhood, can never indulge a thought about anything beyond their own gratification; so I asked him if she took any interest in his enterprises. He answered, "Yes—the greatest; there is nothing that can give me either pleasure or pain which escapes her anxiety."

A native of the United States married a Chinese female, who had never felt the benefits of education, and therefore could scarcely have learnt to cultivate this sentiment by lessons from those who were older than herself. She followed her husband to America, and afterwards back again to Macao, where a friend of the writer's paid her lord a visit. On his return, I asked him how she demeaned herself towards her better half; "With great respect," was the answer. And this

reply was not a solitary testimonial in her favour. The short story of this female seems to shew that the feeling of respect is a natural gift; and though it is, in all instances, cherished by the fashion and received opinions of the country, it is, even in the most unfavourable cases, ready to expand itself spontaneously. Every thing we see among the poorer sort of people has some reference to this habit.

Head-dresses of natural and artificial flowers are always worn. No woman is so poor as to neglect, or so aged as to give up adorning herself in this manner. The culture of flowers for this purpose is a regular occupation throughout the country.

The Chinese ladies in dressing their hair make use of shavings cut from resinous wood, which, being dipped in warm water, the gum is drawn out and diluted, and then by applying them to the hair, the formation required is effected, as in the figures here represented.

Wives are distinguished from unmarried females, by the latter allowing the hair near the forehead to hang down towards the eye-brows, as in the figure of the young girls in this case, while the former have theirs bound together upon the crown of the head.

Among the accomplishments of the Chinese ladies, music, painting on silk, and embroidery, hold the chief places. The musical instruments are various in kind and material, and a supply of them is held to be an indispensable part of the furniture of a lady's boudoir. Painting on silk is a very common recreation; and embroidery is an almost universal accomplishment.

The two colours, pink and green, so frequently worn by women, are confined exclusively to them, and are never seen in the dresses of men. The ordinary dress of females is a large-sleeved robe of silk, or of cotton among the poorer classes, over a longer garment, sometimes of a pink, or other showy colour, under which are loose trowsers, which are fastened round the ankle, just above the small foot and tight shoe.

A proverbial expression among the Chinese, for the concealment of defects, is, "*Long robes to hide large feet.*" Notwithstanding this, the Tartar women, or their lords, have had the good sense to preserve the ladies' feet of the natural size. In other respects, however, they dress nearly as the Chinese, and paint their faces white and red in the same style as their neighbours.

No. 24. Tragedian in splendid costume.

25 & 26. Two juvenile actors, to perform the part of female characters.

27. Chinese juggler.

Parasol used on state occasions.

Magnificent specimen of embroidered tapestry.

Numerous specimens of theatrical caps on the wall.

In the fifth case we have a specimen of Chinese theatricals. There are three figures of actors, an adult and two children, a Chinese juggler, a gorgeous state parasol, a number of theatrical caps, and a sample of embroidered tapestry. The costume of the Chinese stage is sufficiently appropriate to the characters represented, and on most occasions extremely splendid. Gay silks and embroidery are lavished on the dresses of the actors, and as most of the serious plays are historical, and for obvious reasons do not touch on events that have occurred since the Tartar conquest, the costume, as in the case of the tragedian here represented, shews the ancient dress of China, which, in females, is nearly the same now as ever; but, as regards men, very different. The dresses and adornments of the actors here represented are of rich materials, and elegantly wrought with gold thread. The splendour of Chinese theatrical wardrobes was remarked by Ysbrand. Ides, the Russian ambassador, as long ago as 1692.

"First entered a very beautiful lady, magnificently dressed in cloth of gold adorned with jewels, and a crown on her head, singing her speech in a charming voice and agreeable motion of the body, playing with her hands, in one of which she held a fan. The prologue thus performed, the play followed; the story of which turned upon a Chinese emperor, long since dead, who had behaved himself well towards his country, and in honour of whose memory the play was written. Sometimes he appeared in royal robes, with an ivory sceptre in his hand,

and sometimes his officers shewed themselves with ensigns, arms, drums, &c."

As the Chinese make no regular distinction between tragedy and comedy in their stage pieces, the claims of these to either title must be determined by the subject and the dialogue. The line is in general pretty strongly marked; in the former, by the historical or mythological character of the personages, the grandeur and gravity of the subject, the tragical drift of the play, and the strict award of what is called poetical justice; in the latter, by the more ordinary or domestic grade of the *dramatis personæ*, the display of ludicrous characters and incidents, and the interweaving of jests into the dialogue. Some of their stage pieces are doubtless of a vulgar and indecent description; but these in general constitute the amusement of a particular class of society, and are generally adapted to the taste of those who call for them at private entertainments.

The avowed object of the Chinese stage is the promotion of virtue among the people, although, as in their writings, they frequently do great injury to the cause of morality by the manner in which they represent vice.

The principal work of the Chinese drama is the *Yuen jin pih chung*, "The hundred plays of the Yuen dynasty," in forty-two octavo volumes. Many of the pieces in this work are set to music.

The moral writers of China frequently warn their readers against theatrical performances, and prohibit females from even witnessing them. Their dramatic productions are generally published without the names of the authors, as this is not considered a very respectable department of literature in Chinese estimation.

The origin of the drama is ascribed to an emperor of the Tang dynasty in the eighth century. It was then designated "The Tradition of Wonders;" afterwards, "Plays and Songs;" and during a still later dynasty, "Original Miscellaneous Comedies of the Palace."

Theatrical exhibitions are favourite amusements of the Chinese, and, as among the ancient Greeks and Romans, they are chiefly, in China, connected with religion; the female characters being generally performed by boys, to the total exclusion of women on the Chinese stage. The estimation in which they are held may be inferred from a single fact.

The money expended upon them in one year, at Macao, a place

where there are but few wealthy Chinese, amounted to nearly seven thousand dollars.

On some particular days the mandarins themselves supply the necessary funds. In Canton, for example, the inhabitants of a certain quarter club together and make up a purse, with which a company is engaged. A temporary theatre is erected, and the whole neighbourhood at liberty to attend. When the *quid pro quo* has been rendered by the actors, they move off to another quarter, and the same thing is repeated. It is customary to employ actors at private entertainments, which are never considered complete without a theatrical exhibition. Upon such occasions a list of plays is handed to the most distinguished guest, who selects whichever most accords with his fancy. The principal inns and all large private establishments have a room expressly for this purpose.

It is remarkable that there are no regular theatres, but temporary buildings, constructed with surprising facility of bamboo poles and mats, are erected in front of their temples, or in open spaces in their towns; the spectacle being continued for several days at a time. The actors are literally vagabonds, strolling about from city to city, and from province to province, whose merit and rank in their profession, and consequently their pay, vary according to circumstances.

The best performers are those who come from Nankin, and who sometimes receive considerable sums for performing at the private entertainments given by rich persons to their friends.

"They have no scenial deception (observes the editor of the "Heir in Old Age") to assist the story, as in the modern theatres of Europe; and the odd expedients to which they are sometimes driven by the want of scenery, are not many degrees above Nick Bottom's 'bush of thorns and a lantern, to disfigure or to present to the person of Moonshine,' or the man 'with some plaster, or some loam, or some rough-cast about him to signify wall.'"

Thus, a general is ordered upon an expedition to a distant province; he brandishes a whip, or takes in his hands the reins of a bridle, and striding three or four times round the stage in the midst of a tremendous crash of gongs, drums, and trumpets, he stops short, and tells the audience where he has arrived. A tolerable judgment may be formed of what little assistance the imaginations of an English audience formerly

derived from scenical deception, by the state of the drama and the stage as described by Sir Philip Sydney, about the year 1583. "Now you shall have three ladies walk to gather flowers, and then we must believe the stage to be a garden. By-and-by we have news of shipwreck in the same place; then we are to blame if we accept it not for a rock. Upon that comes out a hideous monster with fire and smoke; and then the miserable beholders are bound to take it for a cave; while in the mean time two armies fly in, represented with four swords and bucklers, and then what hard heart will not take it for a pitched field?"

Next to the wandering theatricals should be noticed the street-singers and posture-makers.

The partiality of the Chinese for theatrical performances is fully equalled by their love of songs, fragments of poetry, and recitations; and among them, there is a vast number of public singers, of different grades. The lowest are for the most part blind and decrepit,

"Whose tattered garb, their poverty bespeak"—

who go from house to house singing in a drawling tone, and beating time on a wooden platter, until some trifling alms is given. Others there are, who attend only at feasts, marriages, grand funerals, and theatres, and are, as it were, musicians by profession. They are said (by *native* critics) to sing well, and accompany themselves on some instrument, and altogether present a better appearance than the former; while the superior order of their class, who generally perform in pairs, assume some ancient costume of a hero and heroine, and with an abundant supply of rouge, provide themselves with a guitar and a triangle, and sing at the corners of the streets the bye-gone days of Chinese glory, making collections from time to time, as in many parts of Europe, The public singers are often joined by a number of amateurs, who perform *con amore*, and, in front of their shops in the evening, make the streets resound with their concerts, and frequently attract a numerous auditory.

Visiters will perceive in the figure of the juggler, one of a large class of persons who obtain a precarious livelihood by an exhibition of feats of dexterity and legerdemain. Jugglers are numerous in the streets of Canton, and are as varied in caste as the different feats they perform. The person here represented ranks high in his profession.

On his head is placed a porcelain jar, having a narrow mouth. This jar is so nicely poised in an angular position, that the slightest movement of the juggler's head, or even the relaxation of a muscle, would cause a fall of the fragile burthen. In the right hand of the *artiste* are several pieces of bamboo, each about two feet in length. The main object to be achieved by the juggler is, while he is standing perfectly still, to throw these pieces of bamboo to a great height with his left hand, in such a direction that they all fall into the jar. This manœuvre requires immense practice and steadiness, both of the eye and hand.

The amusements of a people have ever been regarded as indications, to a certain extent, of national character, denoting their boldness, simplicity, or frivolity. Thus, the bull fights of Spain, the boxing matches and prize fights of England, and the juggling and sports of China, are all in harmony with the chief, but widely different, traits of those nations where they are adopted as recreations. With this view, we proceed to mention a few other exploits of the most adroit Chinese exhibiters to the wondering crowd. A man produces from a basket the stuffed skin of a rat; this he exhibits to the multitude, and convinces them that it is exactly what he represents it to be. By placing the throat of the supposed animal between his finger and thumb, and pinching it, the jaws of the rat are forced open, and so exactly will the juggler imitate the squeak of a choking rat, that an observer, particularly if he be a foreigner, will at once suspect that he has been deceived as to the want of vitality in the apparently tortured animal before him. With a singularity and quickness of motion altogether admirable, the exhibiter tosses it about his person, giving it the exact semblance of a rat endeavouring to escape from the fangs of the destroyer; and at the same time uttering such piercing and natural cries of distress, that the beholder is at last only convinced of the man's skill in ventriloquism, by an examination of the inanimate skin.

The following scene occurred in the drawing-room of a foreign resident in Canton. Two jugglers were introduced before the company assembled; after going through a number of surprising feats of skill and agility, one of these men handed to the other a large china basin. This basin, after a few flourishes above his head, and being turned upside down to convince the spectators that it was empty, the exhibiter sud-

denly allowed it to fall, but caught it before it reached the floor. This movement brought him into a position resting upon his heels, the basin being now hidden from view by the folds of his garments. In that attitude he remained for a few seconds, with hands extended, but in no way touching the basin. With a sudden spring he stood upright, and displayed to the astonished spectators the basin filled to the brim with pure clear water, and two gold fishes swimming in their native element.

Another feat worthy of record, is one of a more exciting and thrilling nature. To be impressed on the mind with full effect, it should be seen under circumstances similar to those which attended the exhibition of it to the relater. Passing a motley crowd of persons in a public square, near the foreign factories, the writer had his attention directed to a man apparently haranguing the bye-standers. Prompted by curiosity, he soon found the performer to be a mean-looking person, who divested himself of his outer clothing as far as the waist. He spread a small mat upon the pavement, and taking a boy from the crowd, who was afterwards discovered to be his confederate, he placed him in the centre of the rush mat. He then took from his basket a large butcher's knife, which he flourished over the head of the frightened boy, and with dreadful threats sprang upon his victim. The boy was thrown down, and the man knelt on him in such a manner as to secure his hands. While in this position, he forced back the head of the poor child, and with the knife inflicted a severe gash upon his throat, from which the blood instantly gushed in a torrent, flowing down the breast of the murderer, and sprinkling the nearest spectators. The death-throes of the poor sufferer were painful to behold; frightful and convulsive in their commencement, but diminishing with the loss of blood. The eyeballs start- the muscles are seen to work—there are twitches of the fingers—desperate efforts to free the confined arms—a change of colour in the face to an ashy paleness—a fixed and glassy stare of the eyes—then, a long, last, spasmodic heaving and contortion, and all is over; the body apparently falls a corpse.

On witnessing such a strange and revolting scene, the first impulse of the stranger, despite the surrounding crowd, was to seize the murderous culprit, but from this he was prevented by the deafening shouts of the applauding multitude, testifying their approbation of the dexterity of the

performer, by a shower of "*cash*." It is almost superfluous to add, that the deception, aided by the admirable acting of the boy, consisted in the construction of the blade and handle of the knife; so contrived, that by making a sawing motion on the throat of the boy, to produce a stream of coloured liquid resembling blood, pumped out of the knife and handle. These and many other rare sights of the kind are daily practised for the amusement of the idle crowd in the streets of Canton.

But, however ingenious the deception of some of these persons may appear, the jugglers from Nankin have a still higher reputation among their own countrymen. Several of their feats of skill and daring are, to the uninitiated, truly astonishing, for instance:—Two men from Nankin appear in the streets of Canton, the one places his back against a stone wall, or wooden fence; the upper part of his person is divested of clothing. His associate, armed with a large knife, retires to a distance, say from 100 to 200 feet. At a given signal, the knife is thrown with an unerring aim in the direction of the person opposite, to within a hair's breadth of his neck, immediately below his ear. With such certainty of success is the blow aimed, and so great is the confidence reposed by the one in the skill of the other, that not the slightest uneasiness is discernible in the features of him whose life is a forfeit to the least deviation on the part of the practitioner. This feat is again and again performed, and with similar success, only varying the direction of the knife to the opposite side of the neck of the exposed person, or to any other point of proximity to the living target, as the spectators may desire.

Another, and the last feat to be mentioned, is equally exciting. A man is armed with an instrument, resembling a trident, or what is termed by sailors "*grains;*" to which formidable weapon is attached a long handle of hard wood. The juggler, with surprising strength of arm, throws this weapon perpendicularly into the air to a great height; as it gains the greatest elevation, he measures, with a practised eye and wonderful precision, the exact spot on which it will fall. To this point he advances step by step; in an instant the weapon descends with fearful velocity, scraping the edges of some protruding part of his person; thus giving proof of a singular daring, and successful effort, which surpasses in skill even the most celebrated rifle shots of the hunters of Kentucky.

A FORTUNE-TELLER.

The fortune-tellers of China, observes Mr. Lay, are generally persons with a smattering of literature, which gives them an outward polish and gentility of manner. They plant a table in some convenient spot, which is provided with a large metallic plate for writing, and the different items of the writing apparatus, as black and red ink, hair pencils, a cup of water with a singular spoon, and a sponge or cloth for obliterating the characters upon the shining *abacus*, when the soothsayer has done with them; a wooden vase, which contains a bundle of bamboo slips, whereon are certain marks, and a tray filled with little rolls of paper, inscribed in a similar way.

The books that contain the principles of the art are laid in a pile at one corner, while here and there a tablet is hung up to inform the public as to the qualifications of the fortune-teller, and the price that the applicant must pay for his divination. Those who have not established their reputation suspend large and showy scrolls near the table, to inform the public that they have the intelligence in the secrets of *wind* and *water* (fung shwuy), as their art is fancifully, or perhaps, philosophically called, since the destiny of man is supposed to be closely interwoven with the laws which influence the state of the weather.

Before the usual hour of breakfast, which is about ten o'clock, the learned man takes his seat at the table, and if he happens to be well-known, he is soon surrounded by a circle of spectators. Some poor fellow who earns a precarious livelihood by running on errands, or by some other chance employment, is anxious to know whether futurity has not something better in store for him; so he advances towards the table, lays down half-a-dozen cash (a trifle more than a farthing), draws a slip of bamboo, takes up a roll of paper, and then presents them severally to the *seen seang*, or learned man, who transfers the dots and marks with which they are inscribed to his polished plate, and forthwith proceeds to mould them into characters, by additions made after certain pre-established rules of art. The characters thus formed, compose a series of sentences, which, being somewhat enigmatical and ambiguous, require the comment of the learned man. He affects no secresy, nor pretends to have a deeper insight into the matter than some who look on, to whom he often addresses himself, that they may have an opportunity of bearing testimony to the correctness of his influences. An

old man, who was always seen in his place, had a kindness of manner about him that greatly commended his words. He seemed to take pleasure in telling the applicant when the response was favourable, or soothing him if it wore a different aspect.

This mode of consulting fate we may call *sortes*, or drawing lots; it has obtained believers in all parts of the world, where religious knowledge has been at a low ebb, and appears as if it had grown out of the very instincts of mankind.

The large parasol in this case, beautifully enriched with embroidery and gold thread, is one of those carried on state occasions by the attendants of the officers of government. Parasols and umbrellas were first mentioned in books published about A. D. 300. It is said that they took their rise from standards and banners waving loosely in the air.

Some notice of the other national amusements will not be out of place here. The Chinese have fewer holidays than perhaps any other people; yet they have a number of festivals, which are enjoyed with a keen relish. The chief of these is the Feast of the New Year, which occurs on the first day of the first moon (about the middle of February), a species of Saturnalia, when the whole empire abandons itself to a frenzy of merriment. All labour is intermitted for several days; public business is suspended for forty days, that the prescribed ceremonials may be duly observed with appropriate solemnity and etiquette; servants are dressed out in all the finery at their command; visits of ceremony and presents are interchanged among friends; the rites of religion are conducted with unusual pomp; and, in short, gaiety and pleasure are the reigning divinities.

On this day persons proceed from the temple with a lighted candle, with the superstitious impression that, if they succeed in reaching their homes without extinguishing the light, they will be prosperous during the year. They are, however, apparently regardless of any inauspicious omen, and will return to the temple, again and again, to re-light their candles, and, as it were, to compel the fates to terminate their labours by a more successful attempt.

The Feast of Lanterns, which occurs soon after this, is a general illumination throughout the empire. The object seems to be to afford an occasion for the display of ingenuity and taste in the construction

and mechanism of an infinite variety of lanterns. It is computed that, upon this occasion, there are not less than 200,000,000 blazing at the same time in different parts of the empire. The brilliancy of this beautiful festival cannot be adequately conveyed to the mind or fancy of a reader, even by the most glowing powers of description.

A gay scene presents itself in the second moon (February) at Leĭh-chun Term. There is made, at the expense of government, a clay image of a man to represent the divinity of Spring, called Tae-suy (in allusion to the year of the cycle), and a buffalo of the same material. On the day preceding the term, the Che-foo (district magistrate) of every provincial city, goes out in state to "meet Spring," when he offers sacrifice, and makes prostrations to these two figures. There are, dressed out by the inhabitants of the different streets, a number of children, who are placed on tables, or represented sitting on trees. These tables are carried on men's shoulders, who parade the streets. These living figures (Chun-sĭh) are gaily adorned with flowers, and every one vies with another to dress them more handsomely and fancifully. On the day following, the same officer comes out as the Priest of Spring, in which capacity he is the greatest man in the province, and would receive obeisance from the viceroy in case of meeting him. He takes a whip in his hand, and strikes the buffalo two or three times in token of commencing the labours of agriculture. The populace then stone the buffalo till they break it in pieces, from which they expect an abundant year.

These decorated tables, upwards of seventy in number, with the living figures upon them, are carried to the various public offices, to return thanks for the silver medals which have been given them.

There are several agricultural festivals; an annual trial of skill in boat racing; a festival in honour of the dead; and a sort of general thanksgiving, a holiday highly enjoyed, which takes place in September, at the commencement of the business year.

On the fifth day of the fifth moon the Dragon Boat performs its annual feats upon the river in the vicinity of Canton. It is a very long and narrow vessel, the prow being formed somewhat in the style of the fabled monster as depicted by the Chinese. Propelled by fifty or sixty men, it moves with great rapidity. In the centre of the boat stands a

large drum, in shape like half a hogshead, and covered with a hide stretched across the top. This is beaten by three men, who strike simultaneously to increase the sound. Near the drum stands a man, apparently a posture-maker, making frightful grimaces, who, in concert with other men in the fore part of the boat, flourish continually their flag-halberts, and brandish their weapons, in order to frighten the dragon, who is supposed to be lurking in ambush about the river.

Gaming prevails among the lower orders, but so much infamy attaches to gamblers, that the more respectable classes of the people are free from this taint. They have a saying that "gambling is allied to robbery."

The venders of fruit sometimes gamble with purchasers in the following manner:— A boy wishes a half-dozen oranges. The fruit and half the price demanded for it are laid down together. Recourse is then had to the dice-box. If the urchin throws the highest number, he pockets his money again, and gets the fruit for nothing; if the seller, he, in like manner, sweeps the stakes, and the disappointed gamester may whistle for oranges, or try his fortune elsewhere. Quails are trained for fighting, and also a species of cricket. Two of these insects are placed in a bowl together, and irritated by a straw, when they attack each other with great violence, though the combat does not usually end in the death of either, but in the retreat of one. Hundreds of dollars are staked on the result of these miniature conflicts, and large sums are often paid for victorious warriors. The gamesters fight them for *cakes*, but, in their slang dialect, each cake is understood to mean a certain sum of money. They have another game of chance also, a kind of raffle, in which many stake a small part of the value of something, in consideration of a chance to gain it by guessing its weight; he who guesses nearest is entitled to it. The butchers often raffle a pound of meat in this way.

Dice, cards, and dominoes, are all favourite amusements. Their cards are small pieces of pasteboard, about three inches long, and an inch broad, with red and black characters on the faces.

The Chinese chess differs in board, men, and moves, from that of India, and cannot in any way be identified with it, except as being a game of skill, and not of chance.

As promoters of mirth and conviviality at their merry meetings, they

LARS FIGHTING CRICKET

have the two following auxiliaries. One of these amusements consists in each one guessing at the number of fingers suddenly held up between himself and his opponent, and the penalty of the loser is each time to drink a cup of wine. In still calm evenings, during the continuance of the Chinese festivals, the shouts of the common people engaged at this exciting sport are sometimes so boisterous as to drown all other sounds.

The other festive sport is a handsome bouquet of flowers, to be circulated rapidly from hand to hand among the guests, while a roll is beaten on a kettle-drum, *con spirito*, in an adjoining room. Whoever may chance to hold the flowers at the moment the drum ceases, pays a similar forfeit.

Of out-door amusements, the most popular is kite flying. In this the Chinese excel. They shew their superiority as well in the curious construction of their kites, as in the height to which they make them mount. By means of round holes, supplied with vibrating cords, their kites are made to produce a loud humming noise, like that of a top. The ninth day of the ninth moon is a holiday especially devoted to this national pastime, on which day numbers may be seen repairing to the hills for the purpose of kite-flying, and after amusing themselves, they let them fly wherever the wind may carry them, and give their kites and cares at once to the wind.

It is said that, in ancient times, a kind of foot-ball was introduced into "*the army of Heaven*," as an exercise for the soldiers. A game at shuttlecock, in which the feet serve as battledores, is also a favourite "field sport." In Pekin, during the winter, skating, and other amusements on the ice, in which the Emperor takes a part, are among the national exercises.

The amusements of the Emperor's court on the ice, during the severe winters of Pekin, are thus given by Van Braam, who was one of the Dutch mission which proceeded from Canton soon after Lord Macartney's embassy:—"The Emperor made his appearance on a sort of sledge, supported by the figures of four dragons. This machine was moved by several mandarins, some dragging before, and others pushing behind. The four principal ministers of state were also drawn upon the ice in their sledges by inferior mandarins.

"Whole troops of civil and military officers soon appeared, some on

sledges, some on skates, and others playing at foot-ball on the ice, and he that picked up the ball was rewarded by the Emperor. The ball was then hung up in a kind of arch, and several mandarins shot at it, in passing on skates, with their bows and arrows. Their skates were cut off short under the heel, and the fore-part was turned up at right angles."

These diversions are quite in the spirit of the Tartars, whose original habits were strongly opposed to those of the quiet and effeminate Chinese. However robust and athletic the labouring classes in the southern province of the empire, those who are not supported by bodily exertion are in general extremely feeble and inactive.

Unlike the European gentry, they seldom mount on a horse, if not of the military profession; and as nobody who can afford a chair ever moves in any other way, the benefits of walking are also lost to them.

Nothing surprises a Chinese gentleman more than the voluntary exertion which Europeans impose on themselves for the sake of health as well as amusement. Some Chinese merchants were once invited to a ball given by the foreign residents at Macao: and after the dancing was finished, one of the native guests gravely inquired why they did not employ their servants to act this fatiguing part for them!*

Much of this inactivity of habit must of course be attributed to the great heat of the climate during a considerable portion of the year, when they would be great sufferers from their sedentary lives, were it not for the beneficial custom of living entirely in the *open air*, with warm clothing, during even the winter months—that is, in the south; for, to the northward, the extreme cold compels them to resort to stoves, with closed windows and doors.

The extremes of heat and cold which prevail throughout the country at opposite seasons of the year, together with the above-mentioned custom of living in the open air, are the causes which have probably given rise to the marked distinctions that exist between the summer and winter dress of the better classes in China. The difference is principally shewn by the cap, as elsewhere noticed.

* In allusion to personal comfort and ease, they say, "It is better to sit than to walk;—it is better to lie down than to sit; and still better to sleep than do either."

ITINERANT SHOEMAKER AND BLACKSMITH.

CASE VII.

No. 27. Itinerant barber at his avocation, with his whole apparatus.

28. Itinerant shoemaker at his work, with work-bench, basket, tools, lamp, &c.

29. Travelling blacksmith, with anvil, furnace, bellows, &c.

30. Chinese boatwoman carrying a child on her back in the usual mode.

31. Another boatwoman, with pipe, mother of the above.

On the wall are several specimens of bamboo hats and rush coats, worn by the lower classes in rainy weather.

Specimens of ploughs, harrows, axes, hoes, rakes, forks, shovels, spades, flails, mattocks, &c., &c. These implements are, for the most part, simple and rude. They are made chiefly of wood, and merely shod with iron. On the wall are displayed two fishing nets, made of a peculiar kind of hemp; also fishing scoops.

This case presents to the visiter's observation some singular specimens of Chinese life. We have in it an itinerant barber, shoemaker, and blacksmith, and two boatwomen, one of whom is carrying an infant on her back. The barbers in China are a numerous class. Every town is thronged with them. According to their records, the number of the fraternity in Canton, in 1834, was no less than 7,300. The reason of this large number is, that as the head, as well as the face, is shaven, no Chinaman ever shaves himself. The barbers are all ambulatory; and no one is allowed to discharge the duties of tonsor until he has obtained a license; each carries his shop on his back, and performs his operations tonsorial in the open street. The usual implements are a stool, provided with a case of drawers, and a kind of tub, with a small charcoal furnace and a basin. We have the apparatus here complete. The operation is generally performed in perfect silence, a fact meriting the attention of our own practitioners in this way. The razor is a clumsy looking affair, but is said to shave sufficiently well. It is sharpened on iron. No soap is used, the beard being softened by the application of hot water alone.

In addition to the universal shaving operation, they exercise the function of shampooing, which altogether occupies a considerable time. For this latter purpose are employed an ear brush, ear spoon, ear tweezers, and eye pearls. These four instruments belong to the barber's profession. The ear brush resembles the globular flower of the Acacia, and is used after the ear spoon, which is usually a thin slip of horn. The eye pearl is a small pellet of coral fastened on the end of a slip of horn, and is passed under the eye-lid to remove superfluous matter, and often doubtless to the injury of the eye.

The compensation is left entirely to the employer's generosity; it is commonly from five to ten cash. In passing through the streets of Canton, the barbers employ a peculiar *call* to gain the attention of the passing throng. The instrument used resembles a pair of long iron tweezers, having the connecting part made thin and broad, so that when twanged it will prolong the vibration. All trades in China are licensed, and none but a licensed and acknowledged workman can be employed.

The ambulatory shoemaker, with his rude tools and his enormous spectacles, is a study for a painter. He carries with him, in a basket, wherever he goes, all his implements, together with his whole stock in trade. A fan and a pipe — without which it would almost seem a Chinaman could not exist—complete his equipment.

The visiter will notice the novel manner in which the shoemaker's spectacles are kept in their place. This is effected by no greater expenditure of ingenuity than is involved in passing a loop fastened to the ends of the spectacles round each ear. They are sometimes retained in their position by silver cords slung over the ears, to which small weights are attached, to preserve the equilibrium. The glasses, or rather crystals (for rock crystal, ground with the powder of corundum, supplies the place of glass), are perfectly circular in shape, and of enormous dimensions, which gives the wearer a very sapient appearance.

By the side of the honest cobbler we have an itinerant blacksmith,—*par nobile fratrum.* He also, when inclined to try his fortune in a new place, stows forge, bellows, anvil, tools, &c., into a basket, which he slings over his shoulder, and thus takes up his line of march. This figure, with the implements and appliances that surround it, will attract special notice. The anvil, instead of having a flat surface, is slightly rounded

A CALENDERER OF COTTON GOODS

ments used in this operation are a smooth roller of hard wood, and a

on the top, which causes the iron to extend more readily under the hammer. The bellows is a hollow cylinder, with a piston so contrived that the blast produced by it is continuous; with these simple means he will repair cast iron vessels when worn into holes—an art, so far as we know, not practised by any other nation.

The ingenuity of the Chinese, as displayed in their arts and manufactures, is in no way more conspicuous than the ready and simple modes in which they contrive to abridge labour, and occasionally to avail themselves of a mechanical advantage without the aid of scientific knowledge. "Chance (observes Dr. Abel, in his 'Journal') led me to the shop of a blacksmith, the maker of various iron instruments, from a sword to a hoe. This man well understood the modifying properties of heat, and took the fullest advantage of them in all the practical concerns of his business. He was forming a reaping hook at the time of my visit. A large pair of shears, having one blade fixed in a heavy block of wood, and the other furnished with a long handle to serve as a lever, stood beside him. Bringing a piece of metal of the necessary dimensions from the forge at a white heat, he placed it between the blades of this instrument, and cut it into the required shape with equal ease and despatch."

In another instance, a quantity of oil (recently taken from the mill where it had been pressed, and contained in a wide shallow vessel) was continually agitated by a large copper pestle, with which a lad, for some particular purpose, gently struck its surface. The fatigue that would otherwise have arisen from the weight of the pestle, and uniform motion of the arm in using it, was prevented by the following very simple contrivance:– a small bow of bamboo being fastened to the ceiling immediately over the vessel containing the oil, the pestle was attached to its string, and, thus suspended, it received from the slightest touch an adequate impulse, while the elasticity of the bow gave it the necessary recoil. In this manner it was worked by a boy, who otherwise would not have had strength to manage the pestle.

In like manner the ingenuity of the Chinese, as applied to their industrious arts, differs in most instances from our own.

Their mode of calendering cotton and other goods is peculiar, and is illustrative of the general principle as regards labour. The instruments used in this operation are a smooth roller of hard wood, and a

large stone shaped as in the annexed drawing, the bottom of which is highly polished.

The article to be calendered is placed upon a smooth plank resting on the floor; at one end is laid the roller, and on this is placed the stone, which is set in motion by a man treading upon the *horns* of the stone, and throwing his whole weight from side to side in a rolling motion. The operation is simple and easily effected.

The female figures in this case represent a large class in China, viz., the boatwomen. These people will be hereafter described. One of them has an infant on her back, who finds a convenient handle to hold by in her long plaited cue: her companion carries a painted block of wood, resembling a gourd, which it is usual to attach to the backs of young children who live in the boats, to prevent them from sinking, in case of falling overboard, till help can be afforded. In the hand of the former is a very well constructed umbrella (yu chay), made of oiled paper.

The huge bamboo hats suspended on the wall of this case deserve to be noticed. The bamboo is as useful to the Chinese as the reindeer is to the Laplander. Of this gigantic grass, or reed (*arundo bambos*) there are numerous varieties, and the uses to which it is applied are quite as various. The jointed stems not unfrequently exceed 100 feet in height, with a diameter of a foot near the base. It is of the most rapid growth, clothed, especially at the top, with copious dark green foliage, and literally constitutes forests, and is one of the most extensively useful of all plants in China. Hats, baskets, shields, umbrellas, ornamental furniture, measures, ropes, paper, poles for scaffolding, temporary theatres, &c., are constructed of bamboo. The young shoots are used for food, being boiled, and sweetmeats are sometimes made of them. The small branches serve as pipe-stems; and for every purpose wherein strength, combined with lightness, is required, they are admirably suited, being formed upon the same principles as the bones of birds. Farmers make great use of the bamboo, many of their implements being formed of it; and a silicious concretion (tabasheer), found in the joints, is an item in the Chinese materia medica.

The rush cloak upon the wall, made of the leaves of the bamboo, is called by the natives "So e," "*a garment of leaves;*" and is worn in rainy

weather. The poor wear a coarse kind; government couriers wear a finer sort, which are compressed into a small compass when not worn. Umbrellas also, made of reeds and bamboo leaves are used in rainy weather, and as a protection from the sun, by the keepers of stalls for the sale of articles in the open air.

The most cursory account of the Celestial Empire should include some notice of its agriculture. Of all classes who labour with their hands, the husbandman is there the most honoured, being accounted second only to the literati of the realm. Nothing appears so strongly to have roused the wonder of the early missionaries to China, as the agricultural skill of the natives; and in nothing, perhaps, did they so much indulge in exaggeration, as in their accounts of it. But whatever abatements truth may require to be made from their glowing descriptions, there can hardly be a doubt that the Chinese manage to get more out of an acre of ground than any other nation, the English alone excepted.

It is stated, on the authority of Amiot, that the cultivated lands of the country amount to about 596,172,500 English acres. This immense territory is divided into patches of a few acres each, generally owned by the occupants. A rigid economy of soil is practised. With the exception of the royal gardens at Pekin, no land in the empire is taken up with parks or pleasure-grounds. Of meadows there are none; of pasture-grounds scarcely any. The few ruminating animals, scattered thinly over the country, gather a scanty subsistence, as best they may, on mountains and marshes unfit for cultivation. As wheel carriages are seldom used but in the north, the highways are but a few feet wide, and nothing is thrown away there. No fences are allowed to encumber the soil--no hedges to prey upon its strength. Sepulchres are always on hills too barren for cultivation. A narrow foot-path separates neighbouring farms, and porcelain landmarks define more permanently their respective limits. Even the sterile mountains are terraced into fertility, and glow with ripening harvests, intermingled with the brilliant foliage of clustering fruit trees.

But their economising of the soil is not more rigid, than the methods are new and various by which they seek to preserve or renovate its strength. Necessity may here truly be said to have been the mother of invention. Every conceivable substance, possessing any enriching

qualities, is here converted into a manure. Not only lime, ashes, dung of animals, &c., but hair of all kinds, barbers' shavings, horns and bones reduced to powder, soot, night soil, the cakes that remain after the expression of their vegetable oil; plaster of old kitchens, and all kinds of vegetable and animal refuse, are among the substances used as manures. These are all carefully collected and husbanded, being frequently kept in cisterns constructed for the purpose, or in earthen vessels sunk in the ground, where, covered with straw to prevent evaporation, and diluted with a sufficient quantity of water, they are left to undergo the putrefactive fermentation, after which they are applied to the land.

The Chinese understand well the enriching effect of frequent ploughings.* Horses or oxen are rarely attached to their ploughs; more commonly a small species of buffalo, and oftener still men and women. Frequently the plough is not used at all, the spade and hoe supplying its place. In the irrigation of their lands, they display great ingenuity and diligence. Their numerous rivers are here of essential utility.

In no country in the world is agriculture more encouraged or deemed more honourable than in China. Not only does the Emperor himself plough a piece of land once a year in public (in imitation of Shin-nung, "*the divine husbandman*"), but he is looked up to as peculiarly the patron and father of those who cultivate the soil, and upon him devolves a peculiar responsibility in invoking the gods, as will be seen by the following prayer, offered up by the present Emperor, Taou-Kwang, during the dearth of 1832.

"I, the minister of Heaven, am placed over mankind, and made responsible for keeping the world in order and tranquilising the people. Unable as I am to sleep or eat with composure, scorched with grief, and trembling with anxiety, still no genial and copious showers have descended. I ask myself whether, in sacrificial services, I have been remiss; whether pride and prodigality have had a place in my heart, springing up there unobserved; whether from length of time I have become careless in the affairs of government; whether I have uttered

* Sir Joseph Banks expresses his surprise that this principle is not turned to greater account by the Europeans. Repeated ploughings are almost the only fertilising process known among the Hindoos.

irreverent words and deserved reprehension; whether perfect equity has been attained in conferring rewards and inflicting punishments; whether, in raising mausoleums and laying out gardens, I have distressed the people and wasted property; whether, in the appointment, of officers, I have failed to obtain fit persons, and thereby rendered government vexatious to the people; whether the oppressed have found no means of appeal; whether the largesses conferred on the afflicted southern provinces were properly applied, or the people left to die in the ditches. Prostrate, I beg imperial Heaven to pardon my ignorance and dulness, and to grant me self-renovation; for myriads of innocent people are involved by me, a single man. My sins are so numerous, that it is hopeless to escape their consequences.

"Summer is past, and autumn arrived—to wait longer is impossible. Prostrate, I implore imperial Heaven to grant a gracious deliverance."

Rice is their staple grain. They always obtain two crops a year out of their land; sometimes three. When a third is not raised, the soil is nevertheless again taxed in the production of pulse, greens, potatoes, and other vegetables. Millet is extensively cultivated. As in Judea of old, the women of China labour on the farms equally with the men. A stout and healthy wife is therefore a great desideratum with a Chinaman, and the "working wives of Keang-se"are said to be held in high estimation throughout the provinces

For further remarks on the culture of rice we are indebted to J. F. Davies, Esq., from whose able work on China and the Chinese we extract the following:—

"The rice grown by the Chinese is of a much larger grain than that which is common in India, and consists principally of two sorts, the white or fine, and the red or coarser kinds. They have a great prejudice in favour of their own native produce; but, when it is scarce, are ready enough to purchase what comes from abroad. The Canton government encourages the importation of foreign rice by exempting the ships which bring it from port charges; but this advantage is in a great measure rendered nugatory by the dishonesty and exactions of the lower mandarins, who have sometimes caused ships to proceed no further than Lintin, where the rice has been sold to coasting junks. At other times, however, this mode of avoiding a portion of the heavy

expenses of the Canton river has occasioned an importation of from 15,000 to 20,000 tons in ships of various nations—a small quantity, after all, for the demands of an enormous population. A considerable quantity of grain is used for fermented liquors and for distillation. The mandarins are such bad political economists as frequently to prohibit, when there are fears of scarcity, the appropriation of grain to these purposes, being ignorant that, if really required for food, the price would prevent its conversion to the other purpose; and, above all, that such a use of it always maintains a surplus supply, which may be resorted to in any case of extremity. The plough used in rice cultivation is of the simplest construction. A sharp coulter, or blade, in front of the share, is found needless, as the ground is of a light loamy description, and they never have to cut through turf. The plough is in some parts of the country, drawn through the soil by human strength; in others by oxen, asses, and mules, yoked together indiscriminately. The ploughshare terminates at the back in a curve, which serves as a mould board to turn aside the earth. In the Canton province the soil of the rice fields is ploughed by means of a small buffalo, of a dark grey or slate colour, called by the Chinese shwiiy-new, 'water ox,' from its propensity for muddy shallows, where it wallows in the mire, with habits more allied to some of the pachydermatous than the ruminating tribes. When sufficient rains have fallen in spring to allow the rice fields to be laid under water, they are subjected to the plough in that condition, the buffalo and his driver wading through the wet and slime up to their knees—an operation to which the 'water ox' is admirably fitted by nature. After this, a rake or harrow, with a single row of teeth, and frequently a man standing on it, is dragged through the soil in order to break the lumps and clear the ground.

"The rice is first of all sown in a small patch duly prepared and flooded with water, and subsequently transplanted to the fields where it is to grow. A short time previously to being sown the seed is immersed in liquid manure, which promotes its future growth, and renders it less liable to worms or insects. In two or three days after being committed to the ground, the young shoots appear, of a beautiful light green colour, and when they have reached a proper height, they are removed to the fields which have been prepared for their reception. The process of

transplanting exhibits a division of labour that is perfect, one person takes up the shoots about six inches in length, and hands them to another, who conveys them to their destination. They are there received by another party of labourers, standing ankle deep in mud and water, some of whom dibble holes, into which they drop the plants by sixes, while others follow to settle the earth about the roots; the distances between these tufts being six or eight inches every way. The field is then kept flooded according to its wants, or to the circumstances of the season; and any unusual deficiency of water is of course fatal to a grain which, from its nature, the planters of South Carolina call 'swamp seed.'

"The fields are weeded and otherwise attended to between seed time and harvest; and when the rice, by turning yellow, is known to be nearly ripe, the water is gradually drawn off, so that by the end of June or beginning of July, when it is time to reap, the fields are nearly dry.

"The tufts of grain are cut singly near the ground, by means of a species of sickle or crooked knife, and then carried off in bundles or sheaves to be thrashed. The floor employed for this purpose is of hardened earth, either with or without an admixture of lime. The grain has been said to be trodden out by cattle sometimes, but the most usual implement for thrashing is the common European flail. They have a winnowing machine precisely like ours, and this seems to be the best evidence for the fact,* that we borrowed this useful invention from them. To get rid of the tenacious husk of the rice, it is pounded in stone mortars (see No. 822), of which the cone-shaped pestles are worked by horizontal levers attached to them. A wheel moved by water turns a cylinder, to whose circumference are attached cogs which, meeting the extremities of the levers, strike them down alternately, and thus raise the pestles at the other end; a similar process is also effected by the feet.

"For the second crop of rice the ground is immediately cleared of the old stubble and roots, and laid again under water; fresh plants are inserted as before, and the harvest is gathered in November. When

* A model was carried from China to Holland; and from Holland the first specimen reached Leith.

other grains are sown, it is not by broad cast, but by the drill method, with a view to economising the seed. One drill plough was observed by Mr. Barrow, different from the rest. 'It consisted of two parallel poles of wood, shod at the lower extremities with iron to open the furrows; these poles were placed upon wheels; a small hopper was attached to each pole, to drop the seed into the furrows, which were covered with earth by a transverse piece of wood fixed behind, that just swept the surface of the ground.' The third annual crop obtained from the land consists of pulse, greens, and other vegetables, obtained during the dry and cold winter months. At this period the rice fields near Macao produce an abundance of potatoes, peas, and cabbages, for which the Chinese summer in that latitude would be too hot and rainy. In lieu of a spade they use a large heavy iron hoe, which is a more expeditious but far less efficient instrument, as it barely turns the earth to half the depth of the other. This hoe serves them instead of every variety of tool, for weeding, trenching, digging, or whatever may be the operation required."

The plough of the Chinese, though very simple in its construction, has at different times assumed a variety of shapes; one of their best consists of eleven parts, namely, the base, share, mould-board, beam, handle, fore-brace, regulator, bolt, stud-brace, share-brace, whipple-tree or ears. There is no coulter, and the "mould-board" is of iron. The fore-brace is called "the arrow" of the plough; it seems never to be morticed into the beam, but to be fastened to it by a withe or thong, while another one passes around it, and the handle (about half way between the base and beam) lashing them together; this latter one, the regulator, is contracted or loosened by the bolt, by which it is twisted or untwisted.

The Chinese name for rice is "Me," when out of the husk; when boiled "Fan." With them it is the "staff of life."

No good land is ever reserved in China for pasture, which in fact can scarcely be considered as forming a department of their husbandry. The few cattle that they have are turned out only upon waste lands, which are never improved by any sort of artificial manuring or dressing. To this must partly be ascribed the poor and stunted appearance of their cows and horses. The flesh of flocks and herds is scarcely

tasted except by the rich; and the Chinese do not use either milk, butter, or cheese.

Not only has it been the care of the government, from the earliest ages, to give every direct encouragement to tillage, and to the production of food (grain) for man alone, but there have always existed some absurd prejudices and maxims against an extended consumption of flesh food. The penal code denounces severe punishment against those who kill their own cattle without an express license.

It is a well known principle, that where tillage exists to a considerable extent, the rent of land reserved for pasture must, in proportion to its goodness, be equal to that of land employed in producing grain; and this, under a rice cultivation, where three crops per annum, or two of rice and one of vegetables, are said sometimes to be obtained, must have such an obvious effect in raising the comparative price of meat, as must discourage its consumption among a frugal people like the Chinese, even without the intervention of any positive law.

There is accordingly no people in the world (the Hindoos excepted, and they use milk) that consumes so little meat, or so much fish and vegetable food; nor, again, is there any country in which fewer cattle are employed for the purposes of draft and burthen.

In the southern parts of the empire, therefore, beasts of carriage and draft, with the exception of a few miserable riding horses and buffaloes for ploughing, are nearly unknown.

Towards Pekin and the borders of Tartary the case becomes altered; but the great wall may still be considered, generally, as the boundary that separates two people, one of them exclusively pastoral, and the other as exclusively tillers of the earth.

Notwithstanding the immensity of labour bestowed on the cultivation of the earth—and the Chinese agriculturists are like ants or bees in respect to both their number and industry—it seems incapable of sustaining the swarming population of the empire. Hence every harbour, lake, river, and stream of whatever description, are literally thronged and darkened by fishermen.

On the lakes in the vicinity of the southern branch of the great canal, are thousands of small boats and rafts, whose owners employ the celebrated fishing bird of the Chinese, *Leu-tze*, a species of pelican, in

their piscatory excursions. This bird is instructed in the art of supplying his master with fish in great abundance, and so well are they trained to the sport, that at a given signal they plunge into the water, and seldom rise to the surface without their prey. Those birds that have not yet received their full education, are subjected to a ring placed round their throats to prevent their swallowing any portion of their labours.

The Chinese eat nearly every kind of fish, and the ingenious and novel methods resorted to for alluring and entrapping their victims, from the smack that ventures out 50 or 100 miles from the coast, to the simple hook and net of the *tankea* woman, barely suffice to supply the demand. Nor do they forget or omit to take care that the waters be not, as it were, depopulated by these ceaseless ravages. They take the utmost pains to collect the spawns of fishes, and to deposit them in convenient places for breeding.

> "Such is their toil, and such their busy pains,
> As exercise the bees in flowery plains,
> When winter past, and summer scarce begun,
> Invites them forth to labour in the sun."

On each side of this recess is suspended a tablet, the one bearing the inscription, "*If you would be rich, rear the* FIVE *domestic animals, viz., pigs, cows, sheep, fowls, dogs :*"—the other reads thus, "*Labour induces reflection, and reflection virtue.*"

CHINESE SEDAN CHAIR.

CASE VII.

A CHINESE GENTLEMAN IN A SEDAN, CARRIED BY TWO BEARERS.
SERVANT IN ATTENDANCE WITH LANTERN.
CHINESE COMPLIMENTARY CARD ON THE WALL.

THIS case, in depth, is about the average width of the streets in Canton, and is nearly filled by a sedan, in which the owner is comfortably seated, while he is borne gently along by a couple of coolies. A body servant is in attendance, who walks by the side of the lordly chair, having in his right hand a lantern (Tang lung), such as is used when walking out, without which no person can appear in the streets after dark; on it is inscribed the name and rank of the owner. The interior of the sedan is just large enough for the convenient reception of a single occupant. Instead of panels, the sides are covered with a coloured silk for lightness, and there is an additional covering of oil-cloth, to be used in case of rain. Two bearers place the light elastic poles upon their shoulders, and move, sometimes at considerable speed, with measured tread, and a very steady motion. The sedan looks like the very home of comfort and repose. The illustrious Falstaff never took "mine ease in mine inn" more luxuriously than the rich Chinaman in his vaunted sedan. This vehicle is much used by the wealthy, and affords almost the only mode of land travelling known, the horse being rarely, though sometimes employed. Wheel carriages are but little used in China, especially in the southern and eastern parts, and in the vicinity of large rivers, where boats are made to serve in their stead. Private gentlemen are allowed only two bearers; the host of civil officers, four; viceroys, eight; while the Emperor's dignity requires sixteen. Mandarins are preceded by men bearing pendant banners, with the inscription (Tsin tow keu), *i. e.*, "Clear the road" (see No. 1216); others carry a hanging tablet (Teaou pae), setting forth the name and dignity of the mandarin. Gongs are frequently sounded by the servants in attendance, to give notice of the approach of civil officers

and others, who are distinguished by the number of strokes given at certain intervals.

The sedan chair (Keaou), has often been a bone of contention between the foreign merchants and the native authorities. The former have, again and again, demanded earnestly the privilege of using it; the latter have as vigorously resisted the demand, and hitherto with success.

The following rules observed by persons of distinction in formal visits, although rather long, may be interesting to the general reader:—

Supposing a Chinese is about to visit a friend, he procures a crimson card, and on the lower half of it writes, "Your friend Chéung Kingshan bows his head in salutation." Or he simply writes his name on the upper half of the card at the right side, or in place of writing it, he may have it stamped. He then puts on his robes and cap, takes his seat in a sedan, or mounts his horse, or perhaps goes on foot, and proceeds to pay his visit. If he has a servant in attendance, the servant precedes him, and knocking at the gate, says aloud, "The gentleman Chéung Kingshan has come to pay a visit," at the same time presenting his master's card. The servant of the host then receives the card, and carries it into the house, and presents it to his master, who, if he does not wish to receive company, says, "Stay the gentleman's approach." His servant immediately returns, and standing beside the visiter's sedan, (returning the card, and bending the knee), says, "Stay the gentleman's approach." The visiter accordingly turns, and goes homewards. But if the master says, "Invite him to come in," the servant goes out and commands the centre door to be opened. The gentleman then comes forth to receive the visiter, bows, and invites him to enter. They ascend the hall together, and take their seats as host and guest.

The guest (perhaps) says, "It is a long time since we met, and I have now come, sir, to pay my respects."

The host replies, "I am unworthy the honour you have taken the trouble to do me. I hope, sir, you are well." "Very well, I thank you," rejoins the guest. At this time the servants present betel and tea; and after these, pipes, with tobacco for smoking, are brought in.

The guest again says, "I beg you will mention my name to her ladyship, your mother, and present my compliments and best wishes."

The host replies, "I thank you, you are very kind, but my mother is unworthy of such attention. Does your honoured mother," adds the host, "enjoy good health?" The guest replies, "I am much obliged for your kind inquiries: recently she has been very unwell."

The host says, "This is a matter of course with a person of advanced age; pray, what is the age of your parent?" "Her age this year is seventy-one." The host further adds, "It was said by the ancients, 'few reach threescore years and ten:' I presume your aged mother has a very good constitution." "Very good indeed, I thank you," says the guest, and then inquires "How many sons, sir, have been presented to you?" The host answers, "I am an unfortunate man, and have but one poor boy."

"I remember," says the guest, "that formerly I came to your house to celebrate the birth of a son; I cannot realise that six years have since elapsed; I suppose the boy is already learning to read."

"This year," says the host, "he commenced going to school."

Again, it is asked, "Since your son has grown up to boyhood, I have not seen him; he must, I think, be very apt in learning, is he not?"

"He possesses only ordinary abilities," is the reply. The guest says, "I beg you will let me see him." The master of the house then bids a servant go to the study, and ask the lad to make his appearance. The boy follows the servant into the hall, and the host, pointing to the visiter, says, "This is my honoured friend Chéung; come up before him, make your bow, and ask him how he does." The child then turning to him, says, "Honoured friend;" and in a hurried manner kneels down before him, and makes a low bow.

The guest immediately reaches forward, raises him up, and bows in return for his salutation. The boy then takes his stand at a respectful distance, with his face turned towards the guest; who addressing his father, says, "The boy really possesses superior intelligence, and will perpetuate the literary reputation of the family." The host replies, "The reputation of our family is not great; high expectations are not to be entertained of him; if he can only gain a livelihood, it will be enough." "You are quite too modest," says the guest; "I beg you will let him return to his studies in the school-room." The boy bows to the guest, saying, "Pray excuse me," and immediately retires.

Then the conversation being ended, the guest rises and announces his departure, and says, "Another day I will come again to receive your counsel." The host says, "Ah! you do me too much honour, I ought rather to wait on you to-morrow."

"You are very kind," says the guest; "Good bye." "Good bye," responds the host. The servant now goes out, preceding his master, and orders the sedan to be made ready, which is tilted up behind and down before, so that the shafts are brought low; the visiter steps in between the shafts, and moves backward and sits down in the sedan, and the bearers raise it up on their shoulders. The guest now seated in the sedan, bends forward, gently bowing his head, says, "Pray, sir, go back; go back." The host standing at the door, his hands joined together, says, "Good bye." The sedan moves off, and the gentleman retires into his house.—Such are the outlines of the general etiquette observed in paying visits.

A CHINESE COMPLIMENTARY CARD.

Upon the wall at the back of this case, is suspended a complimentary or valedictory card, or ticket, addressed to the owner of this collection upon his leaving China. It was presented by the Tae Ho-shang (abbot or superior) of the temple Hae-chwang-sze, at Honan. The centre of the card is a bright crimson, and the border is embellished with numerous figures and devices. Its dimensions, 13 feet in length by 8 feet in width, is indicative of the esteem and respect which it is intended to convey.

CASE VIII.

THE PAVILION.

THE INTERIOR OF A CHINESE GENTLEMAN'S SUMMER RESIDENCE.
SEVERAL FIGURES, REPRESENTING THEIR MODE OF PAYING AND RECEIVING VISITS.
FURNITURE.
EMBROIDERED LANTERNS.
LARGE PORCELAIN JARS ON CARVED PEDESTALS.

THIS is a large apartment, forming the termination of the saloon, from which it is separated by what may be called a species of carved net-work. The carving penetrates entirely through the wood (*laurus camphora*, camphor wood, called by the Chinese "chang mŭh"),* and represents figures of animals, birds, flowers, fruits, &c. The colours of this open work are as gay, rich, and even gorgeous, as gilding and paint can make them; yet so skilfully are they disposed, so well do they blend and harmonise, that their effect is altogether agreeable. The room thus enclosed is a perfect fac-simile of an apartment in a wealthy Chinaman's dwelling.

In either opposite corner of the apartment are placed a large square carved table of hard wood, with marble tops, and hangings of embroidered velvet, on which a servant has placed some fruit for the refreshment of the guests. On the right of these stands a long high table similar to our sideboards, for the reception of ornaments, upon which rests ornamental stands and fruit. On each side of the apartment are chairs of a corresponding style and make, alternately arranged with small tea stands, with a footstool for each chair, besides flower-pots, cuspadors, porcelain stools, embroidered silk lanterns, &c., &c., while at the extreme end of the apartment is an aperture in the wall, of an oval form, surrounded with a carved and gilt fretwork, corresponding with the exterior:

* The camphor tree grows to a large size in the province of Keang-se.

THE PAVILION.

AN APARTMENT IN THE MANSION OF A CHINESE NOBLEMAN.

through this doorway is seen a perspective view of Chinese scenery. Doorways of this description are common in China, and are of different devices, some being circular, others oval, while some are in the form of a mulberry leaf, with the stem resting upon the ground. On each side of this entrance is a superb china vase, about seven feet high including the stand, which is also of hard wood, and richly carved. These are of a size and beauty such as we rarely meet with in this country. They are covered with a profusion of characteristic figures, among which the imperial dragon holds a distinguished place. In them are placed a variety of their favourite flowers and a large fan of peacocks' feathers.

The walls are hung with a variety of decorations, chiefly long silken scrolls, with maxims; and the tables are covered with a profusion of ornamental articles.

There are six figures in the pavilion, intended to represent the mode of paying and receiving visits. Visiting is conducted by the Chinese with great formality, blended with much urbanity. Tea, betel, and tobacco, and frequently sweetmeats or dried fruits, are served on these occasions, but the visiter is at liberty to decline them if he pleases, without any breach of good feeling, but this, however, is not often the case.

The common mode of salutation is to join the closed hands, and lift them twice or thrice towards the head, saying, "*Haou—tsing, tsing;*" that is, "Are you well?— Hail, hail!" and at other times, the words "*Soo yang fang ming,*" or, "*I have heretofore thought with veneration on your fragrant name;*" the latter said to persons of whom they have before heard, on first meeting them.

Few nations make use of so many compliments as the Chinese. Bowing, kneeling, and prostrating themselves are the different grades of respect they shew towards each other. Confucius taught the strictest observance of rites and ceremonies as the only means of refining the manners. His doctrine has become the law of the empire, and the whole nation is anxious to make up, by outward politeness at least, for any want of sincerity.

Every relation of life has its ceremony, the due observance of which constitutes the perfection of man.

The ceremony attending an invitation to dinner is somewhat formal,

and may be interesting to many readers. The invitation is conveyed some days before by a crimson-coloured ticket, on which is inscribed the time appointed, and the guest is entreated to bestow "*the illumination of his presence.*" At other times the phrase, "*I have prepared pure tea, and wait for your company to converse.*"

In performing the *Ko-tow*, or prostration, a ceremony which originated in early times, and is perpetuated in the homage which children pay to their parents, and the people to their sovereign and their deities, the *modus operandi* has varied under different dynasties; the present formula is three kneelings and nine knockings of the head to the ground (*san kwei kew k'ow!*).

The good traits in the Chinese character, amongst themselves, observes Doctor Morrison (whose long residence in that country afforded him ample opportunity of becoming familiarly acquainted with their true character), *are mildness and urbanity; a wish to shew that their conduct is reasonable, and generally a willingness to yield to what appears so; docility, industry, subordination of juniors, respect for the aged and for parents, acknowledging the claims of poor kindred;* these are the virtues of public opinion, which, of course, are, in particular cases, often more shew than reality.

Politeness and affability, kindness and generosity, constitute the true character of a well-bred Chinese, and hospitality is a virtue frequently exercised amongst them.

The following description of a Chinese dinner, from the pen of Captain Laplace, of the French navy, although rather a long extract, is given with so much of the characteristic vivacity of his countrymen, and so well conveys the *first impression* of a scene not often witnessed by Europeans, that it is introduced without further apology:—"The first course was laid out in a great number of saucers of painted porcelain, and consisted of various relishes in a cold state, as salted earth-worms, prepared and dried, but so cut up that I fortunately did not know what they were until I swallowed them; salted or smoked fish and ham, both of them cut into extremely small slices; besides which there was what they called Japan leather, a sort of darkish skin, hard and tough, with a strong and far from agreeable taste, which seemed to have been macerated in water for some time. All these *et cæteras*, including

among the number a liquor which I recognised to be soy, made from a Japan bean, and long since adopted by the wine-drinkers of Europe to revive their faded appetites or tastes, were used as seasoning to a great number of stews which were contained in bowls, and succeeded each other uninterruptedly. All the dishes, without exception, swam in soup; on one side figured pigeons' eggs, cooked in gravy, together with ducks and fowls cut very small, and immersed in a dark-coloured sauce; on the other, little balls made of sharks' fins, eggs prepared by heat (of which both the smell and taste seemed to us equally repulsive), immense grubs, a peculiar kind of sea-fish, crabs, and pounded shrimps.

"Seated at the right of our excellent Amphitryon, I was the object of his whole attention, but, nevertheless, found myself considerably at a loss how to use the two little ivory sticks, tipped with silver, which, together with a knife that had a long, narrow, and thin blade, formed the whole of my eating apparatus. I had great difficulty in seizing my prey in the midst of these several bowls filled with gravy; in vain I tried to hold, in imitation of my host, this substitute for a fork between the thumb and the two first fingers of the right hand, for the chop-sticks slipped aside every moment, leaving behind them the unhappy little morsel which I coveted. It is true that the master of the house came to the relief of my inexperience (by which he was much entertained) with his two instruments, the extremities of which a few moments before had touched a mouth, whence age, and the use of snuff and tobacco, had cruelly chased its good looks. However, I contrived to eat, with tolerable propriety, a soup prepared with the famous birds' nests, in which the Chinese are such epicures. The substance thus served up is reduced into very thin filaments, transparent as isinglass, and resembling vermicelli, with little or no taste. At first I was much puzzled to find out how, with our chop-sticks, we should be able to taste of the various soups which composed the greater part of the dinner, and had already called to mind the fable of the fox and the stork, when our two Chinese entertainers, dipping at once into the bowls with the little saucer placed at the side of each guest, shewed us how to get rid of the difficulty." (We confess we were never witness to this slovenly manœuvre, as the Chinese tables are generally supplied with a species of spoon, of silver or porcelain, sufficiently convenient in shape.)

"To the younger guests, naturally lively, such a crowd of novelties presented an inexhaustible fund of pleasantry; and, though unintelligible to the worthy Hong merchant and his brother, the jokes seemed to delight them not at all the less. The wine, in the mean time, circulated freely, and the toasts followed each other in rapid succession. This liquor, which to my taste was by no means agreeable, is always taken hot; and in this state it approaches pretty nearly to Madeira in colour, as well as a little in taste; but it is not easy to get tipsy with it, for, in spite of the necessity of frequently attending to the invitations of my host, this wine did not in the least affect my head. We drank it in little gilt cups, having the shape of an antique vase, with two handles of perfect workmanship, and kept constantly filled by attendants holding large silver vessels like coffee pots.

"After all these good things served one upon the other, of which it gave me pleasure to see the last, succeeded the second course, which was preceded by a little ceremony, of which the object seemed to be a trial of the guests' appetites. Upon the edges of four bowls, arranged in a square, three others were placed filled with stews, and surmounted by an eighth, which thus formed the summit of a pyramid; and the custom is to touch none of these, although invited by the host. On the refusal of the party, the whole disappeared, and the table was covered with articles in pastry and sugar; in the midst of which was a salad composed of the tender shoots of the bamboo, and some watery preparations, that exhaled a most disagreeable odour.

"Up to this point, the relishes, of which I first spoke, had been the sole accompaniment of all the successive ragouts; they still served to season the bowls of plain rice, which the attendants now, for the first time placed before each of the guests." (It must be remembered that this was a formal dinner; rice forms a much more integral part of an every-day meal.)

"I regarded with an air of considerable embrassment the two little sticks with which, notwithstanding the experience acquired since the commencement of the repast, it seemed very doubtful whether I should be able to eat my rice, grain by grain, according to the belief of Europeans regarding the Chinese custom. I therefore waited until my host should begin, to follow his example, foreseeing that, on this new

occasion, some fresh discovery would serve to relieve us from the truly ludicrous embarrassment which we all displayed; in a word, our two Chinese, cleverly joining the ends of their chop-sticks, plunged them into the bowls of rice, held up to the mouth, which was opened to its full extent, and thus easily shovelled in the rice, not by grains, but by handsful. Thus instructed, I might have followed their example; but I preferred making up with the other delicacies for the few attractions, which, to my taste, had been displayed by the first course. The second lasted a much shorter time; the attendants cleared away every thing. Presently the table was strewed with flowers, which vied with each other in brilliancy; pretty baskets, filled with the same, were mixed with plates which contained a vast variety of delicious sweatmeats as well as cakes, of which the forms were as ingenious as they were varied. Napkins steeped in warm water, and flavoured with otto of roses, are frequently handed to each guest by the servants in attendance. This display of the productions of nature and of art, was equally agreeable to the eyes and the tastes of the guests. By the side of the yellow plaintain was seen the *lichi*, of which the strong, rough, and bright crimson skin defends a stone enveloped in a whitish pulp, which, for its fine aromatic taste, is superior to most of the tropical fruits; when dried, it forms an excellent provision for the winter. With these fruits of the warm climates were mingled those of the temperate zone, brought at some expense from the northern provinces; as walnuts, chestnuts, apples, grapes, and Pekin pears, which last, though their lively colour and pleasant smell attracted the attention, proved to be tasteless, and even retained all the harshness of wild fruit.

"At length we adjourned to the next room to take tea,—the indispensable commencement and close of all visits and ceremonies among the Chinese. According to custom, the servants presented it in porcelain cups, each of which was covered with a saucer-like top, which confines and prevents the aroma from evaporating. The boiling water had been poured over a few of the leaves, collected at the bottom of the cup; and the infusion, to which no sugar or cream is ever added in China, exhaled a delicious fragrant odour, of which the best teas carried to Europe, can scarcely give an idea."

Other visits of ceremony are conducted with much pomp and

formality. When a gentleman proceeds in his sedan to pay a visit, his attendants present his ticket at the gate, consisting of his name and titles written down the middle of a folded sheet of vermilion coloured paper, ornamented with leaf gold; and sometimes there is enough paper in one of these to extend across a room. According to the rank of the parties, the visiters and his host begin bowing at stated distances; though among equals, the ordinary mode of salutation is to join closed hands. Only mandarins or official persons, can be carried by four bearers, or accompanied by a train of attendants. Soon after visiters are seated, an attendant brings in porcelain cups with covers, with a small quantity of fine tea leaves in each, on which boiling water has been poured, and the infusion is thus drank without any other addition; fruits are also brought on beautifully japanned trays. In some Chinese apartments there are broad couches, called "*kangs*," as large as a bed. In the centre of these, small tables are placed, about a foot in height intended to rest the arm upon, or place tea-cups. On the conclusion of a visit, the host conducts his guest to his sedan.

Here terminate the cases that contain representations of men and women, except those at the silk mercer's shop, at the commencement of the saloon. The figures are modelled out of a peculiar species of clay, admirably adapted for the purpose. They are highly creditable to the taste and ingenuity of the Chinese, who, though not good sculptors, are excellent modellers, and they afford specimens of a style of art altogether novel to Europeans. The attentive observer will have noticed a considerable sameness of feature running through the whole collection, though all are accurate likenesses of originals, most of whom are now living. High cheek bones, flat noses, small black eyes, a yellowish complexion, and a rather dull, heavy expression of countenance, are the general characteristics. Chinese physical nature is said to be cast, as it were, in the same mould, throughout the whole empire, notwithstanding its various provinces differ so widely in soil and climate. And this characteristic sameness extends to the mind as well as the body. The phenomenon has been ingeniously explained by the author of "Egypt and Mahommed Ali," who traces it to despotism as its primary cause; for he reasons, that the multitude, all reduced to the same level, urged by the same wants, engaged in the same pursuits,

actuated by the same passions, through a long succession of ages, necessarily assimilate, both mentally and physically.

Corpulency in men, and small, delicate, taper fingers in women, are much esteemed as indications of gentility. There is a goodly rotundity of person in most of the figures in this collection, but the attentive visiter will be particularly struck with the characteristic smallness and delicacy of the hands. The carefully cultivated and well braided cues (so long in some instances, as almost to trail upon the ground, and affording admirable handles to an antagonist in a passion), form a curious subject of observation. The history of this singular appendage affords a remarkable illustration of those revolutions which sometimes occur in national taste and manners. Previously to the conquest of their country by the Tartars, the Chinese permitted the hair to grow over the whole head. Shun Che, the first of the Tartar emperors, issued an imperial edict, requiring the conquered people to conform in this particular to the custom of their victors. So stoutly was this decree at first resisted, that many of the nobles preferred death to obedience, and actually perished by command of the conqueror. At the present day, however, the loss of this very badge of servitude is considered one of the greatest calamities, scarcely less dreaded than death itself. To be deprived of their cue, is one of the most opproprious brands put upon convicts and criminals. Those to whom nature has been sparing in respect to the natural covering of the head, supply her deficiencies by the artificial introduction and intermingling of other hair with their own, thus seeking to "increase it to a reputably fashioned size."

The Chinese put faith in the external developments of the skull, and are therefore, to a certain extent, phrenologists. They look for the principal characteristics of a man in his forehead, and of a woman on the back of the cranium.

32 & 33. A pair of small folding screens with numerous marble panels, on some of which are paintings of different subjects, the remainder being adorned with written sentences.

34. Curiously shaped root of a tree, on stand.

35 & 36. Carved sections of bamboo, used for holding pencils.

37 & 38. Carved sections of bamboo.

39. Small steel-yard for domestic purposes. All articles in common use in China are sold by weight, not excepting liquids, timber, fruit, live stock, &c.

10 & 11. A full tea-service of lacquered ware, of great beauty, and of extreme lightness, forming part of the equipment of a mandarin's outfit when on an expedition.

The lacquered or japanned ware of China is well known. All substances that are dry and rigid, as woods, metals, and prepared paper, admit of being japanned. The fine varnish used for this purpose is obtained from a shrub, called *Tsih-shoo* (*rhus vernix*), from which it distils like gum. It is poisonous in a liquid state, and hence great caution is used both by those who gather and those who work in it to shield themselves from its noxious qualities. It is capable of receiving all colours, though black is the most common. More than fifty coats of varnish are sometimes put on.

12. Lacquered case of singular form, to contain the above tea-service.

13. Beautiful painting on glass, in a stand of carved wood, highly polished.

14. Ancient metallic mirror, or *speculum*, used in China prior to the introduction of glass.

The back is here presented to the visiter, being ornamented with numerous hieroglyphical figures. The opposite side is highly polished.

In many mirrors of this description is a property that has puzzled the wise, and which is here worthy of notice. Holding the mirror in the hand by a knob in the centre of the back, and reflecting the rays of the sun from the polished surface, the exact representation of the raised figures on the back of the mirror is distinctly reflected on a wall, or other level surface. The probable solution to this difficulty is, that the figures on the back being of a harder metal than the face are inserted through the softer metal; and hence the figures produced in the rays of light, which are formed by the imperceptible union of the two metals to the naked eye. In this way the union of iron and steel, as in Sheffield cutlery, will explain the enigma familiarly.

"Like all other conjurors (observes Sir David Brewster), the artist has contried to make the observer deceive himself. The raised figures on the back are used for this purpose. The spectrum in the luminous area *is not an image of the figures on the back.* The figures are a copy of the picture which the artist has drawn on the *face of the mirror*, and so concealed by polishing, that it is invisible in ordinary lights, and can be brought out only in the sun's rays."

45. Another stand of hard wood, supporting a beautiful specimen of painted glass of singular execution.
46. Porcelain incense vessel, on carved stand, with cover and ornamented handle.
47 & 48. Lacquered boxes with several compartments.
49. Mariners' compass, called "The needle pointing to the South."
50. Two lacquered boxes to contain dried fruits.
51. Four lacquered boxes for similar purposes.
52. Long lacquered case, in which rolls of silks are sent to friends and newly married acquaintances.

LACQUERED WARE AND ARTICLES OF VERTÙ.

53. Two embroidered cloth pillows for winter use.

54 & 55. Two lacquered boxes of different forms, having separate compartments for travelling purposes.

56 & 57. Two lacquered boxes used for carrying presents, &c.

They are hung in a red net, composed of the fibres of a thistle, and carried suspended from a bamboo thrown across the shoulder.

58 & 59. A pair of lacquered cases, made from a section of bamboo, with painting of the parent tree in gold, &c.

60. Superb cabinet, from Soo-chow in the province of Keang-nan, famous for its manufactures of lacquered ware. So large a specimen of this beautiful production of art is rarely to be found in Canton, and is highly esteemed by the Chinese, as approaching nearest to the lacquered wares of Japan.

61 & 62. Two lacquered cases, as Nos. 56 & 57.

63. A gentleman's travelling wardrobe, of lacquered ware.

64. Embroidered winter pillow, as No. 53.

65. A pillow formed of the shavings of bamboo, covered with embossed leather.

66. A travelling case formed of pig's hide, to contain a mandarin's summer cap.

67. Metallic cap stand, in form of a tripod.

68. Bronzed copper hand-furnace, for keeping the fingers warm when walking in the streets in cold weather, no gloves being ever worn. The people of the north of China, as well as those of Canton, make use of baskets containing embers, called "Ho-lung," for a similar purpose.

69. Antique bronze tripod, with a monkey, in cornelian, for the handle.

70. Lamp in general use, of white copper, commonly attached to the wall.

71. Ancient bronze vase.

72. Pewter vessel for holding the tsew-hing, or hot wine, at dinners and marriage entertainments,

73. Compass and sun dial combined. The silk cord that supports the lid of the box containing the compass, serves for the hand or gnomon of the dial.

The Chinese have no clocks or watches of their own manufacture, although both are in use among them; and they exhibit great ingenuity in imitating the European watches that are imported into China in great numbers. Among the Chinese, the day is divided, as by the ancient Egyptians, into twelve parts only, consisting each of two European hours; the first beginning at eleven at night.

Those portions of time are measured with tolerable accuracy by means of a lighted taper made from the pith of a particular tree, of which the consumption by ignition is so regular, that divided into twelve equal parts, each continues burning during the twelfth part of the twenty-four hours.

Time is also measured by them with sand and liquid glasses, as in this country.

The Chinese often employ very awkward and laborious means for effecting the several purposes desirable in society. To announce the hour, even in Pekin, they have no better method than that of striking with a mallet upon a large bell, a number of blows corresponding to that of the hour, by a person who must wait and watch the progress of time, as indicated by some of the methods just described.

A Chinese gentleman invariably wears a pair of watches of European manufacture, one on each side his girdle, in an embroidered pocket; if questioned as to the meaning of this seeming extravagance, his reply is "*Suppose one make stop, the other walkee.*"

74. Curious root of a tree, resembling birds.

75. A grotesque figure carved from a section of the bamboo.

76. China incense vessel, in imitation of bronze.

77. Antique porcelain incense vessel.

78. Lacquered box for various uses.

79. Porcelain vessel, of singular device, to contain flowers.

80. Lacquered box to contain sweetmeats.

81. A root having the form of a dog's head, and the feet and tail of a bird.

82 & 83. Two porcelain plates, on polished stands of hard wood.

84. A lacquered box, used in gaming.

85. Lacquered box, as No. 80.

86. Curious sun dial and compass.

87. Box for holding writing pencils. The panels are of white marble, bearing moral maxims.

88. Hand furnace of white copper, described in No. 68.

89 & 90. Two grotesque images in clay.

91. Carved section of bamboo, used as pencil-holder.

92 & 93. Two porcelain figures.

94. Lacquered box, containing several cakes of Chinese, or as it is miscalled, *Indian* ink, manufactured from lamp black and gluten, with the addition of a little musk to give it a more agreeable odour.

95 & 96. Two porcelain figures.

97. Another in clay.

98. Curious sun dial and compass, as No. 86.

99. Lacquered case, inlaid with pearl shell, to contain cakes of ink.

100. China plate and stand.

101. Rack for joss-stick, which is generally burned in every house day and night, the drawers are to hold tobacco and tinder for pipes.

102. A red lacquered vessel, for culinary purposes.

103 & 104. A small pair of painted marble tablets, on a polished stand of hard wood.

105. A model of a Chinese coffin.

The slabs of wood are sometimes of enormous sizes, being frequently of some domestic, or foreign, odoriferous wood, &c. In these huge coffins, the dead are frequently kept many years above ground, from superstitious motives, such as the selection of a fortunate spot for burial, a particular season, &c. Cedar is the usual material; the thickness of the slabs according with the means of the purchaser. These planks are selected with great care, and are brought home with music and feasting during a person's lifetime. The Emperor prepares his coffin on the day of his ascending the throne. The Chinese have

an idea that to do so prolongs life. The garments for a corpse are also prepared in the lifetime of the person for whom they are intended. In former days, garments were presented to the friends of a deceased person, intended to clothe the corpse; in more modern usage, money is given instead of clothing. From this practice arises the phrase "*Respectful contribution to the coffining*," which is written on the envelope of a small present sent to the person who presides at the funeral—a universal practice. Ages ago, it was the custom to secure the lid of the coffin by binding it with cords, when not nailed. The grave is termed "*The eternal mansion*," and the "*Ten thousand years felicitous ground*." "In selecting a grave," they say, "three things are to be avoided; sand, water, and (white) ants." The present law provides that the limits of a grave shall extend seven cubits, within which space no other person has a right to bury.

106. Swan-pan, or reckoning board, in universal use among the Chinese.

It consists of an oblong frame of wood, with a bar running lengthwise, forming two compartments; through this bar, at right angles, are usually placed seventeen (but sometimes more) small pins, having on each seven balls; five on one side, and two on the other side of the bar. Any ball in the larger compartment, being placed against the bar, is called unity; and on the left of this they increase, and on the right they decrease by tens, hundredths, &c.; the corresponding balls, in the smaller compartment, increase or decrease by fifths, fiftieths, &c. By these means, all numbers in the common transactions of business, integral or decimal, are computed with much ease and rapidity.

107, 108, & 109. Three small boxes, beautifully ornamented and lacquered, having several compartments in each.

They are each of a different shape, one being in the form of a butterfly, another representing an open fan, and the third that of a mulberry leaf.

110. Lady's writing case, containing rouge, dice, swan-pan, snuff, writing materials, looking-glass, &c., &c.

111. Cameo, in a stand of polished hard wood.

112. Lacquered tea caddy, with white copper inside.

113. Four small marble idols.

114. Swan-pan, as No. 106.

115. Lacquered tub, for various uses.

116. Two walking sticks, cut from the Chinese vine. The handle of one of these is carved in the form of a bat with outstretched wings. The bat is the Chinese emblem of happiness.

117. A square red lacquered box, for various uses.

118. Lacquered stand for fruit.

119. A red lacquered box, in the form of a melon.

120. A richly veined marble tablet, on a stand of polished ebony.

121. Small case of drawers of iron wood, used by lapidaries.

122. Gentleman's dressing case, containing every requisite.

123. Another small lacquered box, in the form of a Chinese gentleman's purse, having several smaller boxes in the interior.

124. Chinese compass and sun dial, described in No. 73.

125. Ancient bronze incense vessel, with carved stand and cover of polished wood, and handle of red coral.

126. Another of different form.

127. A lacquered box containing Chinese water colours.

128. Corresponding with No. 120.

129. A square lacquered box, for various purposes.

130. Lacquered circular box with handle, used in carrying fruit and vegetables.

131. A box to contain trinkets, of singular form.

132. A richly ornamented box, to contain dried fruits.

133. Red lacquered fan case.

134. A Chinese merchant's sign—suspended at the door post, or the interior of his shop.

135. Another of different form.

136. A fan case, as No. 133.

137. A richly ornamented lacquered case of singular form, containing smaller boxes for the reception of trinkets.

138. A gentleman's dressing case and glass.

139. A pair of scales, very accurately adjusted, with a complete set of weights.

These are used in weighing specie. In the shops of the Chinese may frequently be seen sentences written over their scales; as, "Daily weigh a thousand pieces of gold," expressive of the wishes of the shopkeeper.

140. Model of a bridge at Fo Shan, near Canton, built of granite, and of excellent workmanship.

Bridges in the vicinity of the city, are constructed as footways, though horses are sometimes taken over. Fo Shan is a village situated a few miles to the south-west of Canton, and is famous for the manufacture of black satin, and contains about 500,000 persons.

141. A pair of cuspadors of white metal.

142. Lacquered fan case of circular form.

MISCELLANEOUS ARTICLES.

143 to 148. Six specimens of carved bamboo roots.

This is a kind of ornament highly esteemed by the Chinese. The more distorted the roots, and the more hideous the figures wrought upon them, the greater is the pleasure they afford:

"Gorgons, hydras, and chimeras dire"

the wildest forms that nature has revealed, or imagination invented, please best the superstitious fancy of this marvel-loving people.

149. Metallic vessel called, *Heang-loo*, to contain the ashes of joss-stick (composed of powdered sandal wood, &c.), and consumed before idols. On the face of this vessel is inscribed the characters *Fŭh Show*, "happiness and long life."

150. A pair of candlesticks to accompany the above.

151. Small clay model of Lob creek pagoda, on the Canton river.

152. A pair of cuspadors, or spittoons, formed of white metal.

153 to 155. Three specimens of carved bamboo roots, as described in Nos. 143 to 148.

156. Vessel of a peculiar ware, resembling cast iron in its appearance, on a stand of the same material.

157. The head of an official staff or crozier, called Seih chang, carried in the hand by the superior of the Buddha sect.

158. Ancient and beautiful yellow vase, on a stand, ornamented with a raised green dragon.

A mythological emblem of the great dragon attempting to swallow the moon; believed by the Chinese to be the cause of the eclipse of that nocturnal luminary. From this superstitious notion, whenever an eclipse occurs, a tumult is raised by the natives with gongs, drums, and other noisy instruments, to frighten away the imaginary monster.

159. Porcelain pencil-holder.

160. Image of a beggar, in clay.

161. Bronzed clay figure.

162. Two grotesque lions, on stands.

163. Specimen of China ware, on a stand, resembling Wedgewood.

164. Ancient metallic mirror, on a carved stand of hard wood.

165. Lamp, as 70.

166. A distorted root of the bamboo, resembling a man, &c. These curious specimens are highly valued in China, and afford a good example of the peculiar national tastes.

167. Two pillows of leather (pig's skin) embossed.

168. Three idols of Buddha or Fŭh.

169. Ancient bronze vase.

170. Coloured marble Buddha idol.

171. Specimen of sculpture in marble, with ebony stand.

172. Ancient bronze vase, as No. 169.

173 & 174. Two figures in papier maché, representing priests of Fŭh.

175. China plate and stand.

176. An instrument used by Chinese watchmen, for the purpose of giving alarm.

It is an excavated block of wood, and, when struck by a piece of bamboo, produces a loud noise. On this the night patrols repeat the hours. The whole night is divided into five watches, commencing at seven o'clock, P. M., and are sometimes announced by the gong, or a drum, or else as above described.

177. Specimen of painted marble in stand, placed on tables, as ornaments.

178. Metallic mirror, as No. 164.

179. Cameo in stand.

180. China vessel, with stand and cover, for incense.

181. An ancient bronze bell, supported on a frame-work of hard wood.

This bell is of the most ancient kind to be found in China. It is called the "Bell with nine nipples," having that number of knobs upon its surface, in the form of a square. When China was divided into nine provinces, each province contributed to the casting of the public bells and also of those intended to be sent as presents to the Emperor, and for that reason they were ornamented with nine small knobs, designed to express their origin. They are generally small, as in this instance, and without inscriptions, although some are to be found which bear the position of certain celestial signs for the time when they ought to be struck.

Bells were considered most important instruments by the ancient Chinese, who were accustomed to inscribe upon their surface certain facts and illustrious names thought worthy of descending to posterity. The ancient bells of China were sometimes round, and with a continuous rim, like those of modern days, and sometimes quadrangular, or flattened, with the rim deeply scolloped on the two sides. The bells now made do not differ from those of Europe, except that they are narrower in the mouth, and have no clapper. They are made to sound by striking them with a muffled hammer; hence they say "strike" instead of "ring" the bell.

182. Splendid cameo, presented to Mr. Dunn by Howqua, the Hong merchánt. This cameo is of extraordinary size. It represents an extended landscape, including earth and sky, and embracing various rural scenes and objects.

183. Bronzed incense vessel and stand, used in temples.

184. Ancient porcelain incense vessel, with wooden stand and top.

185. Singular specimen of sculpture, in coloured marble.

186. Specimen of painted marble on stand, placed on tables as ornaments, as No. 177.

187. Common pillow of rattan.

ANCIENT BRONZE INCENSE VESSEL AND STAND

188. Pillows used in summer, called "Chin-tow;" the bamboo slats on the top are elastic, and generally hard.
189. Model of a bridge of one arch, near Canton.
190. Elastic pillow made of bamboo, and covered with glazed leather.
191. Wooden bellows, worked with a piston, and so constructed as to produce a continuous blast.

In this horizontal box is placed a moveable door, so nicely fitted, that when it is drawn back, a vacuum is created in the interior, into which, the air rushing through an opening protected by a valve, produces a blast through an opposite aperture.

The same is produced when a door is forced in an opposite direction: the space within it being diminished, and the air compressed, a part of it is passed through the same aperture.

CHINA-WARE.

192 & 193. Flower-pots of a peculiar ware, resembling cast iron.
194 & 195. A pair of porcelain flower-pots.
196 & 197. A pair of beautiful flower-jars.
198. Square porcelain vase.
199. Sweetmeat vessel.
200. Porcelain drums for supporting the arms on couches.
201. Vases of various forms.
202. Porcelain flower vase on a stand, with sentences in blue and gold characters.
203. Very ancient square jar.

204 & 205. Two flower-jars of different forms. They are of ancient make, and their surface is apparently cracked. This art is produced in the burning, and is believed by the Chinese to be extinct.

206 & 207. Two porcelain flower jars.

208. A pair of yellow figured vases.

209. Porcelain bottle for travelling purposes.

210. A beautifully enamelled yellow vase.

211 to 213. Three ancient porcelain figures, emblematical of the three principal felicities so much esteemed by the Chinese, viz.:— happiness (official employment or promotion), longevity, and *male* children.

214. A porcelain vase from the interior, more than five hundred years old. As the Chinese attach great veneration to antiques its cost was in proportion.

There is a prevalent idea among the Chinese, that antique vases have the property of preserving flowers which are placed in them, fresh and blooming for a long time.

215 & 216. A pair of beautifully painted porcelain jars.

217 & 218. Flower vases of recent make.

219. A large ornamental vase, from Nankin.

220. Bottle-shaped jar, cracked in the burning.

221. An ornamented vase on stand.

222. Ancient vase on stand.

223 & 224. A pair of porcelain pipe-stands from Nankin: these are used in the houses of the wealthy, and are placed near the doors, from which guests are supplied with pipes.

225. A small flower-vase, with three orifices for one flower each.

226. Ancient and beautiful vase, ornamented with a lizard.

227. Beautiful yellow vase, elegantly ornamented with raised figures.

228. A vase cracked in the burning, of great beauty.

229. A large and richly ornamented vase, from Nankin.

230 & 231. A pair of rare and curious vases from Nankin. This style of decoration is peculiarly esteemed by the Chinese.

232 & 233. A pair of porcelain vases, of modern make, richly ornamented.

234 & 235. Pair of porcelain sugar jars, richly ornamented in blue and gold.

ANTIQUE VASE FROM NANKIN.

236 & 237. A pair of vases, as Nos. 232-233.

238. An ancient porcelain jar, discoloured by time. Its age is above three hundred years.

239. A very elegant porcelain bowl of enormous dimensions.

240. Four flower pots of a peculiar ware, resembling cast iron.

241 & 242. A pair of octagon flower pots, elegantly painted and gilt.

243 to 246. Four vases of different forms.

247. A porcelain vessel to contain rice.

248 & 249. A pair of fluted china garden pots and stands.

250 & 251. A pair of flower pots and stands, superbly painted.

252 & 253. Another pair, of modern style.

254 & 255. Porcelain flower jars in the form of a cabbage (called by the Chinese *pe-tsae*, or "white greens," from the stalks of the leaf being blanched).

256 & 257. Two beautiful china bowls, richly painted and gilt.

258, 259, & 260. Three other China bowls, of different devices.

261. A porcelain figure of a female deity.

262. An elegant porcelain candlestick.

263. Ancient porcelain vessel, used to contain fans, feather brushes, &c., &c.

264 & 265. Porcelain garden seats, richly painted, called by the Chinese "Shih-koo," or stone drum.

266 & 267. Other porcelain seats, of different form and style.

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CHINA-WARE

268. A white porcelain vase.
269. Porcelain vase on stand.
270. Ancient vase, in imitation of bronze.
271. Antique porcelain bottle on stand.
272. A green flower vase.
273 to 275. Three vases of different forms.
276. Three ancient idols, in white porcelain.
277. Ancient and beautifully formed vase, ornamented with lizards.
278. Ancient white porcelain jar, exquisitely figured.
279. A porcelain jar of a beautiful colour.
280 & 281. Two porcelain landmarks, to designate the boundaries of adjoining estates, upon which the owner's name and the four cardinal points (as enumerated by them, *east*, *west*, *south*, and *north*) are inscribed upon the sides.

The lands of separate owners in China are not divided, as with us, by hedges, walls, or fences, but by a narrow pathway, and sometimes by a ditch or drain; and so great is their economy of cultivated soil, that this custom appears to be universal in every part of China.

Upon the authority of Mr. Dunn, whose long residence in that country afforded him every opportunity of gaining correct information; the clandestine or violent removal of these landmarks, ensures to the perpetrator the most signal punishment.

It is here especially worthy of remark, that this ancient usage, sanctioned and protected by the laws of a heathen nation, should be so fully confirmed and strengthened by holy writ. We have a corroboration of this custom in Deuteronomy, chap. xix., ver. 14, "*Thou shalt not remove thy neighbour's landmark, which they of old time have set in thine inheritance*," *&c.*; and again in Proverbs, chap. xxii., ver. 28, "*Remove not the ancient landmarks, which thy fathers have set.*"

282 & 283. A pair of beautifully painted and gilt jars.

284. Very ancient and beautiful square jar on a stand, from the interior.

285 and 286. Garden seats.

287. A section of ornamental porcelain, intended as a coping to walls and houses.

288 & 289. A pair of beautifully painted flower pots.

290 & 291. A pair of blue flower vases.

292 & 293. A pair of vases, very beautiful, on account of the colour and glazing.

294 & 295. Two white and figured porcelain vases.

296. A variegated green porcelain flower vase.

297. Ancient porcelain bottle, ornamented with lizards.

298. Beautifully painted vase on a stand.

299 & 300. A pair of richly ornamented vases.

301. A porcelain cuspador.

302 & 303. A pair of extremely rich flower vases, ornamented with lizards.

304. Model of the famous porcelain pagoda at Nankin (formerly the capital of the empire), as it originally appeared, being now partially dilapidated by age.

The original is merely roofed and faced with porcelain, and not, as might be imagined from the name, constructed of that material. This stately structure is nearly 200 feet in height. At the angles of the eaves of each story are suspended brass bells, diminishing in size as they approach the top, and put in motion by the wind. This custom appears to have had some religious sanction, which time has long effaced. Pagodas are generally supposed to have had a religious character. Sir George Staunton, on the contrary, says they are dedicated to several uses in China, without specifying what, but none to religious worship.

305. Specimen of painting on porcelain, on stand.

306 & 307. A pair of very large rich vases from Nankin.

308. Smaller vase, from the interior, very ancient.

309. An ornamental ancient vase from Nankin.

310 & 311. A pair of exquisitely painted and gilt sugar jars.

312 & 313. A pair of richly painted and gilt vases of beautiful form.

314. Antique bottle-shaped vase from the northern provinces. The style and painting of this vase is greatly esteemed by the Chinese. Its age is above three hundred years.

315 & 316. A pair of blue porcelain hexagon garden seats.

317 & 318. A pair of coloured porcelain seats.

319 & 320. A pair of porcelain garden seats, beautifully painted and gilt.

321 & 322. A pair of hexagon seats, elaborately painted.

323. A blue and white porcelain vase.

324. A blue and white square vase, from Nankin.

325. An ancient painted circular flower vase.

326 & 327. A pair of superb octagon flower stands.

328 & 329. A pair of square flower jars, beautifully painted.

330 & 331. A pair of highly painted porcelain cuspadors.

332. A blue and green flower vase, a beautiful specimen of porcelain from Nankin.

333. An ancient bottle-shaped vase from Nankin, age unknown.

334 & 335. A pair of beautifully painted vases of modern make.

336. Curious flower-pot, with figures, &c., representing a besieged castle, in the interstices of which flowers are planted.

This is a specimen of the coarser kind of stone ware, and of which they display a great abundance of singular devices in their flower gardens. Artificial grotto work, images of all kinds, as well as table furniture, are also made by the potter or porcelain burner. In burning the ware, the contrivances to save fuel are sometimes very ingenious, and exhibit the economy of the Chinese.

337 to 339. Three porcelain garden seats of various forms.

The porcelain manufacture undoubtedly had its origin in China, and we must, therefore, hold ourselves indebted to the Chinese for all that rich variety of useful and ornamental porcelain articles which load our tables, and adorn our parlours and cabinets. It was introduced to the knowledge of Europeans by the famous Venetian traveller, Marco Polo. The first furnace on record was in Keang-se, which dates as far back as the commencement of the seventh century of our era. King-tih-chin, a place near the Poyang lake, is now the most celebrated for this

manufacture. The factories were commenced there about A.D. 1000, and have increased to the number of several hundred. Sir G. Staunton says, that the flames which issue from them cause the place to appear at night like a vast city enveloped in a general conflagration. The spectacle is terrific and sublime. The furnaces give employment to the male working portion of a population said to amount to a million. The division of labour is carried to its acmé. A tea-cup, from the time when it lies embedded in its native quarries till it comes forth in perfection from the furnace, passes through more than fifty different hands. The painting alone is divided among a half dozen persons, one of whom sketches the outline of a bird, another of a plant, a third of some other figure, while a fourth fills in the colours. The brilliancy of their colouring has never been surpassed; but the designing can hardly be commended or admired. The reason probably is, that no higher wages are paid to those who labour in this department of the manufacture, than to those who perform the coarser operations.

It is perfectly obvious, from an inspection of the articles embraced in this collection, that the excellence of the porcelain manufacture has been on the decline for the last three centuries. The present deterioration, as well as the high degree of perfection it had once attained, are easily explained. The emperors who flourished about that period encouraged the manufacture by munificent premiums on the most beautiful specimens, and by large annual orders for the finer wares. A premium of 15,000 taels, or more than 20,000 dollars, was bestowed on the manufacturer of the best specimen; 10,000 taels on him who produced the second best; while third rate excellence received a reward of 5,000. The emperors no longer bestow any special encouragement, and hence the decline of competition, and consequently of excellence.

The origin of the word porcelain, or *porcellana*, may not be generally known. Marsden, as quoted by Davis, shews that it was applied by the Europeans to the ware of China, from the resemblance of its finely polished surface to that of the univalve shell so named; while the shell itself derived its appellation from the curved shape of its upper surface, which was thought to resemble the raised back of a *porcella*, or little hog.

CASE XIV.

CHINESE BOATS.

All the models of boats in this collection have been made by reducing the dimensions to the proper scale; and in every particular, even to the employment of the same descriptions of wood, the oars, skulls, rudders, setting poles, cordage, &c., are fac-similes of those actually in use.

340. A canal boat of the smaller size.

341. Another of the largest class, capable of carrying several hundred tons. These boats are employed in transporting teas and other merchandise on the canals and rivers.

342. A small Chinese family boat, called San-pan, or "Three planks."

Of this description there are estimated to be upwards of 40,000 on the Canton river near the city, containing a population of more than 200,000 souls. These boats are regularly licensed by government. The husband finds employment on shore, while the wife has charge of the floating domicile. These women seek a maintenance in carrying passengers to the neighbouring places. The cleanliness of their boats is remarkable. The late Dr. Morrison, speaking of this tribe of people (Tan-hoo), who, at Canton, live entirely in boats, says:—"They were originally fishermen who came from the south to Canton, and are considered a distinct race, whose origin cannot be traced. They seem to have been named from the figure of their boats resembling an egg." These boats are from twelve to fifteen feet in length. Some of the old accounts of Canton say, that "on the river live many thousand souls, who were never permitted to come on shore," and these "are descendants of Tartars." The people who live in boats originally came from the south, and, being a foreign race, were not permitted to *dwell* on shore: but were placed under the charge of an officer called Ho-pŏ-so, "The anchoring place officer," and paid a tax in fish. In marriage

CHINESE BOAT.

they made no previous betrothment; the man who wanted a wife placed a platter of straw on the end of his oar, and the female who accepted this offer did the same with a basket of flowers, after which they united in singing barbarous songs. Poor people on shore still consider it degrading to marry with them; but most of the distinctions, however, between them and the rest of the people were removed by the Emperor Keen-Lung, under the influence of general principles of equity.

343. A "chop-boat," employed as a lighter in transporting cargoes up and down the river, to and from foreign vessels at Whampoa.

344. A private gentleman's family boat. In China, these floating domiciles on the rivers, and the sedan chair on land, form their principal means of conveyance.

Wheeled carriages are but little used in China, especially in the southern and eastern parts, and in the vicinity of large rivers, where boats are made to serve in their stead; most of those that are employed have but two wheels, and are very rude in their construction. Some very good pictures of the ancient carriages may be seen in the illustrations of the "Four Books."—(See Case XL.)

345. A mandarin boat, or revenue cutter, for the prevention of smuggling.

These vessels are of a beautiful model for rowing boats, being fifty to seventy feet long, sharp in the bows, and low in the middle; they carry a small gun on the bow. When pulled by fifty or sixty oarsmen, they will advance at the rate of ten to fifteen miles an hour. The fast crab boats are similar to them in shape, and are used principally by smugglers and fishermen.

The immense variety of boats that literally crowd the waters of China, may be divided into two classes; those that have eyes and those without them. To the former class belong the military and trading junks, that navigate the "great sea." There is an exact representation of one of these in a painting on one of the panels of the screen-work before noticed. They are nearly in the shape of a new moon, and as clumsy a craft as could well be contrived, having sterns at least thirty feet above the water, and bows the third of that height. The Emperor not only affords no encouragement to improvement, but actually discourages it, in the exaction of foreign port-duties from junks

constructed on improved principles. These vessels have always a great eye painted on each side of the bows. This usage had its origin probably in superstition. If a Chinese is questioned as to its cause, his reply is,—"Have eye, can see; can see, can savez: no have eye, no can see; no can see, no savez."

The variety of craft used upon the inland waters of China is very great. There are models of nearly all the different kinds in the case before us. These all appear well contrived for the purposes to which they are applied, and are by no means destitute of beauty. They are provided with bamboo, or mat sails, used only occasionally, and, as in almost every other custom contrary to our own, they reef them by reducing the lower part of the sail, instead of the upper as usual with us. They are generally propelled by sculling, a method which is made absolutely necessary by the number of boats always in motion. The skill with which the Chinese perform this operation, confirms the old proverb, that "practice makes perfect;" for the boat is made to dart forward at a rapid rate, and in a line as direct as any well managed sailing vessel could pursue. The foreign sailors sometimes try their skill, but make a sorry business of it.

The rudder of a junk is very large, compared with that of a ship; it takes the place in great measure of a keel in keeping the vessel to the wind, and is managed by a tiller proportionably large; it is hoisted by a wheel in shallow water. The rudder itself has numerous rhomboidal holes cut in it, from a notion that the eddying of the water through them causes more resistance than a plain board.

A lively scene presents itself on their rivers, in the trial of strength and skill in boat racing. It occurs annually on the fifth day of the fifth moon. The candidates for victory are numerous, and happy is he who outstrips his competitors. On this day also, an ancient rite is performed upon the surface of the river. A quantity of rice is bound up in a certain leaf with silk cords of various colours, then boiled and thrown into the water as a sacrifice to the manes of Keih-yuen, a minister of state, beloved by the people, who, having been falsely accused, drowned himself about 300 years B.C. The same observance continues to this day, and is annually performed, accompanied by the amusement of

dragon boats, and beating of drums, intended to strike awe into the evil spirits that may lurk about the river.

316. A model of a boat used on the canals near Pekin, for the conveyance of grain, forming a part of the government revenue derived from a tax on land.

It is especially appropriated for this purpose; the Chinese name is "Tsaou-chuen." Of these there are said to be no less than 10,000 belonging to the government, independent of individual owners.

Their average burthen, Mr. Davis remarks, is about 2,000 peculs, or above a hundred tons; but being flat-bottomed, and very high out of the water, they have the appearance of a much greater capacity. The total number annually unladen is nearly 50,000; they chiefly sail up from the southern provinces during the fourth moon, or about June when the monsoon is favourable, and return empty in the ninth moon, or November.

317. A Chinese port clearance, called Hung pae, "*the Red Declaration*," locally called "*the Grand Chop*."

It is an official passport from the viceroy and hoppo.* It states the captain's name, the tonnage and cargo of the vessel, and the compliance, on the part of the former, with the customary port requisitions. It requires the commander of the fort to allow the ship to pass unmolested, and, in case of any accident befalling her anywhere on Chinese waters, it enjoins upon the mandarins to render every aid in their power, free of all charges. This must certainly be regarded as a liberal policy. Before a chop can be obtained, the Hong merchant, to whom the vessel has been consigned, must certify to the proper officers that all the necessary conditions have been complied with on the part of her officers, and that no debts remain.

The following is the law with respect to shipwrecked foreigners, given in the form of an imperial edict, dated the second year of Keënlung, A.D. 1737:—

"Along the whole extent of our coast, it continually happens that foreign ships and people are driven on shore by gales of wind. It is

* The hoppo is the chief custom-house officer, or collector of the port.

hereby ordered, that the governors and lieutenant-governors of provinces take the lead, and cause officers be particularly attentive in affording compassion; that they employ the public money to bestow food and raiment on the sufferers, and to refit their ships: after which, that they cause their goods to be returned, and see that they are sent home to their own country. This is done to manifest the extremely tender feelings of my imperial mind towards men from remote regions. Take this order and command it to be an *everlasting law*.—Respect this."

348. A model of the pagoda near Whampoa, of nine stories, and about 170 feet high.

The "Tă," or pagodas, are very common in the interior of China; they consist of three, five, seven, nine, and even thirteen stories. They are generally placed on some eminence, and often on the tops of high hills. Within they are hollow, have windows in each story, and often a winding staircase leading to the top, contained in the wall of the building. The name of the pagoda represented in this model is "Chih kang ta." The second-bar pagoda (well known to all who have visited Canton) is called "Sze tsze yang tă." "Pa chow tă" is a famous pagoda, in the province of Canton, built about A. D. 1600; but that at Nankin is at the head of these lasting monuments of ancient architecture. They are of a religious character, and several still remain that are connected with religious establishments. The dimensions of the latter at Nankin are nearly 200 feet in height, with an octagonal ground plan. In niches at the sides of the spiral staircase are placed Buddha images.

CASE [illegible]

MODELS OF CHINESE SUMMER HOUSES.

349 & 350. Two models of summer-houses, of two stories each, usual in the gardens of the wealthy, in the southern provinces of China.

It is somewhat singular that the dwellings of the Chinese bear a resemblance, in their plan and arrangements, to the remains of Roman habitations discovered at Pompeii. They consist usually of a ground-floor,* divided into several apartments within the dead wall that fronts the street, and lighted only by windows looking into the internal court yard. The principal room next the entrance serves to receive visiters as well as for eating, and within are the more private apartments, the doorways of which are screened by pendant curtains of embroidered velvet, silk, or cotton. All houses of consequence are entered by a triple gateway, consisting of one large door in the centre, with a smaller one on each side. The central one is only opened for such guests as arrive in sedans; those who come on foot enter the side doors right and left. Just within the gates is the covered court, in which the sedan chairs are placed. Some of the courts are surrounded with verandahs, balconies, and colonnades displaying hundreds of pillars. On the grounds attached to the mansions of the wealthy are artificial ponds or lakes, in which are cultivated their favourite lotus or water lily. In the centre of the sheet of water is a temporary building, of elegant design and workmanship, supported on piers, and occupied occasionally as a place of refreshment, and these are frequently made use of for the exhibition of private theatrical performances for the entertainment of the guests.

* When the Emperor Keen-lung saw a perspective view of a street in Paris or London, he observed that the territory must be very small whose inhabitants were obliged to pile their houses to the clouds. In the poem on London, by a Chinese visiter, it is stated -

"The houses are so lofty that you may pluck the stars."

351. A model of a one-story summer house.

352. A model of a two-story summer house, in the northern provinces, of exquisite workmanship, and completely furnished. This affords a good specimen of mother-of-pearl windows. The summer houses often stand in the midst of a sheet of water, and are approached by bridges.

353. Bridge at Honan, near Canton, built of granite.

354. A domestic shrine, with three golden images, candlesticks, and an incense burner. These are found in every house and boat in China, and are of various sizes and devices, according to the means of the occupants.

355. Two-story summer house, carved in gypsum.

On the wall are a pair of tablets, on which are maxims very ingeniously wrought in bamboo; also birds, flowers, fruits, &c.

A CHINA-WARE SHOP.

A two-story house as seen in the streets of Canton. The lower part is fitted up as a retail China shop, and affords a very correct representation of a similar establishment in China.

In the front of the counter is a small niche, within which is a shrine to Plutus, and by offering incense to it the tradesman hopes to get rich; very often the names of other divinities are inscribed in the niche along with that of the god of wealth. On a pillar in front of the door hangs a small tablet, on which is inscribed, "Săng ne, mëen tsin," "Priests and beggars are not allowed to enter here:" this is frequently placed in a similar position, to prevent the intrusion of persons soliciting charity.

For a general description of the streets of Canton, the visiter is referred to the remarks under the view of the city of Canton, No. 1042.

A SILK MERCER'S AND CHINA WARE SHOP.

A SILK MERCER'S ESTABLISHMENT.

THE PROPRIETOR BEHIND THE COUNTER MAKING CALCULATIONS ON HIS COUNTING-BOARD.
CLERK ENTERING GOODS (ON THE LEFT).
A PURCHASER IN FRONT OF THE COUNTER.
ANOTHER PURCHASER EXAMINING A PIECE OF BLACK SILK.
A CHINESE GENTLEMAN SMOKING.
A SERVANT PREPARING BREAKFAST.
ANOTHER SERVANT LOOKING THROUGH THE SCREEN OR SUMMER DOOR.
CIRCULAR TABLE, WITH BREAKFAST FURNITURE.
A BLIND BEGGAR AT THE DOOR ASKING ALMS.

WE have here a representation of a silk mercer's shop, as seen in the streets of Canton, completely furnished. This house and shop is the same size as the one previously noticed, and has been arranged so as to afford an exact idea of a Chinese retail establishment. The scene which it offers to our view is more life-like than any thing else in the collection. Two purchasers have been placed at the counter, one of whom is scrutinising a piece of silk that lies before him. The owner, behind the counter, is carelessly leaning forward, and intent on casting an account on the "calculating dish," while his clerk is busy making entries in the book, in doing which he shews the Chinese mode of holding a pencil, which is placed perpendiculary between the thumb and all the fingers. It is customary with the Chinese shopkeepers to eat their daily meals in their places of business; in the present instance, a servant is preparing breakfast. The Chinese are early risers; they have a saying, "whoever would effect any affair must employ the morning." In the present viceroy of Canton may be found a striking instance of this habit; he may be frequently seen transacting business at four o'clock in the morning. The Emperor also affords a similar example to the court. A circular eight-legged table, very similar to those used by our great-

grandfathers, is prepared at the end of the shop. Among its furniture the ivory chop-sticks are the most novel. On the visiter's left hand sits a gentleman with a pipe, apparently a chance comer, "just dropped in" about meal time; at the door, a blind beggar stands beating two bamboo sticks against each other, an operation with which he continues to annoy all whom he visits, till he is relieved by some trifling gratuity, usually a single cash. A small covered tub filled with tea, with a few cups near it, stands on the counter, from which customers are always invited to help themselves. On a small tablet, placed upon the sliding door in front of the shelves, is inscribed the characters, "Tih kae ta keih," "*Whenever opened, great success.*"

The merchants and shopkeepers of Canton, are prompt, active, obliging, and able. They can do an immense deal of business in a short time, and all without noise, bustle, or disorder. Their goods are arranged in the most perfect manner, and nothing is ever out of its place. These traits assimilate them to the more enterprising of the western nations, and place them in prominent contrast with the rest of the Asiatics. It is confidently asserted, by those who have had the best opportunities of judging, that, as business men, they are in advance of Spanish, Italian, and Portuguese merchants.

It may not be amiss to remark, in connection with commerce and business generally in China, that both pawnbroking and banking are common in the large cities. The usual pawnbroking establishments are similar to those of Europe, but governed by very strict laws, to prevent the extortion of illegal and exorbitant interest. The banks are called "money shops," and resemble, in some measure, the private banks of England, each "money shop" being owned by an individual or firm; for there are no chartered or privileged banking companies allowed in China. Both pawnbrokers and the proprietors of "money shops" must be licensed, and they are not permitted to receive a higher interest than two per cent. on clothing, and three per cent. a month on other goods, or thirty per cent. a year; and three years are allowed for the redemption of goods, at the expiration of which period unredeemed pledges are sold. Collectors of revenue deposit their receipts in the "money shops," the owners of which pay them to government, after deducting a liberal allowance for waste (as authorised by law), in reducing the silver to the

quality of Government *Sycee** (standard). Private individuals deposit sums in the "money shops," and draw on them, interest being sometimes agreed upon on either side; but the Chinese banks issue no notes or money on their own responsibility.

The native sycee silver is used by officers and soldiers, and in the payment of taxes, &c.; but in the markets, foreign coin (Spanish) is exchanged for copper money.

Sycee silver is manufactured at the shops of native bankers. Suppose, for example, that the officers of the several departments and districts are wishing to pay over to the heads of the government the revenue arising from the land tax, and the various duties on merchandise, they go to the bankers' shops, and obtain the amount in pure silver, making up to the bankers any deficiency there may be between it and the money they may bring. The bankers having paid over into the provincial treasury the money for the officers, bring back a receipt for proof of the same. Besides, those who have to pay the duties of salt, take the money to the bankers, who pay its equivalent in pure silver, at a rate of one or two per cent. below that arising from the land tax.

These banks have furnaces, in which the workmen place the silver to fuse it, and then pour it into clay moulds, and in this way it is formed into ingots, some of which are large and some small. After the metal is cold and hard it is thrown out of the mould, the ingot having upon it the date of a given year, of a given district, and perhaps also the kind of tax for which it was cast to pay, with the names of the workmen and the shop where it was cast. Then, after it has been lodged in the provincial treasury, if found to be debased, inquiries can be made respecting it at the shop from whence it came.

Silver mines exist in several parts of the empire, some of which have been already exhausted, and the working of others prohibited; but the most extensive mines, and those from which the greater part of the fine silver is obtained, are at Fo-shan, on the frontiers of Burmah.

There is a variety of amusing inscriptions on the scrolls hung up in the interior of some of the shops, which serve at the same time to mark the thrifty habits of the traders. A few specimens are subjoined:—

* The term se-sze, or "*fine silk*," is applied to the standard silver, as denoting its fineness and purity, from whence comes the word *sycee*.

"Gossiping and long sitting injure business." "Former customers have inspired caution—no credit given." "A small stream always flowing." "Goods genuine, prices true." "Trade circling like a wheel," &c.

The sight of the breakfast table induces naturally a few observations on the articles of food and drink used by this people. The wealthier Chinese are much addicted to gastronomic pleasures, and are as delicate in their tastes as any other epicures; but pinching poverty makes the mass as little fastidious as can well be conceived. They make little use of beef or mutton, milk or butter, owing to the scarcity of pasturage. To supply the place of the latter, the oil of the *Sesamum orientale*, and also of the *Ricinus communis*, or castor oil plant, are both made use of by the Chinese; the process of cooking appears to deprive them both, in a great measure, of their detergent qualities. Of animal food, the most universal is pork. Their maxim is, "The scholar forsakes not his books, nor the poor man his pig." Immense quantities of fish are consumed. Ducks are reared in immense numbers, and wild fowl, of various species, are abundant. The flesh of dogs, cats, rats, and mice, enters into the bill of fare of the Chinese poor. The larvæ of the sphinx-moth, and a grub bred in the sugar-cane, are much relished, as also sharks' fins, the flesh of wild horses, the sea-slug, and a soup made of a species of birds' nests. The paws of bears are also considered by Chinese epicures as a very delicate dish; they are said to be brought from Manchouria for the table.

The dytiscus, or water-beetle, is sometimes captured for food; and silk-worms (after they have spun the cocoon) are also fried in oil for the table; and in some seasons locusts are served up in the same manner. At an imperial feast given to the last British embassy, a soup concocted of mares' milk and blood was among the dishes. The horse-flesh and mares' milk are confined to the Tartars, the birds' nests used only at ceremonies, and the sea-slug but seldom.

Of vegetables they have a large variety, the most common is the *petsae*, or "white cabbage," so called from the leaf-stalks being blanched, and resembles a turnip in its mode of growth. Immense quantities of this vegetable are seen daily in their markets. It is prepared and sold in a salted state. Rice is the most esteemed and the most abundant: this is the chief thing for which they wish and work. Certain sailors

once asked Gutzlaff whether the western barbarians used rice, and, as he was rather slow in replying, they exclaimed, "O, the sterile regions of barbarians, which produce not the necessaries of life; strange that the inhabitants have not long ago died of hunger!" I endeavoured, said the narrator, to shew them that we had substitutes for rice which were equal, if not superior to it, but all to no purpose; and they still maintained that it is rice only which can properly sustain the life of a human being.

Chinese agriculturists excel in the cultivation of kitchen herbs and vegetables, of which they raise a great variety and an abundant supply. Their forte lies in this branch of gardening; and in the amount of vegetables produced from a single acre, probably no people exceed them. By constant manuring, transplanting, and forcing, three, four, and even five crops of vegetables are obtained from the same bed in twelve months.

For expeditious and easy cookery no country perhaps surpasses China. Fowls, pigs, rice, and vermicelli, are dressed in temporary sheds erected in the open streets for the accommodation of the houseless passenger.

Of such entertainments a hungry man may have enough and to spare for a sum less than a halfpenny. Hotels and places of entertainment, except in large cities, are few in number, in consequence no doubt of so many travellers going in boats. The names of those who take lodgings in hotels and taverns are registered by the landlord, who is required to keep his list open for the inspection of the magistracy.

There are large establishments in Canton that daily provide for hundreds of the poorer classes, and one in particular to the number of five thousand persons and upwards. The required supply is weighed with a scrupulous nicety to each individual; if the whole is consumed the payment for the bulk is demanded, but if only a part is eaten, the remaining portion is again weighed and the guest obtains credit for the balance. On board the small boats which line the banks of the streams and inlets, the art of cookery is exhibited in a comprehensive manner. A part of the deck is removed, which discloses a large boiler resting upon an earthenware furnace, while the canopy of heaven supplies the absence of a chimney. In this boiler the never-omitted rice is prepared, while the steam from it dresses the several basins resting upon a frame

work placed within it. The smith, on his return from labour at night, lays aside his hammer and tongs and sets on his pot of rice, perchance two or three others of smaller dimensions for the dressing of certain savoury accompaniments.

The bakers in China are mainly employed in the making of pastry which seldom lacks either sugar or "shortening." Cakes of all sorts and sizes are made for the poor as well as the rich, rice serving in some instances for the pastry instead of wheaten flour. A favourite sort of cake is filled with minced meat, prepared by mixing pork, sugar, and other ingredients together. The workman has a pile of dough on one side, and a heap of minced meat on the other. He pulls a piece off the former, rolls it up into a ball, flattens and covers it with meat, and then rolls it up into a ball again. This ball is then put into a ring, and is finally, by a stroke of the hand, flattened into a cake of a definite size and thickness. The oven, or rather the baking apparatus, is unique in form, and very ingenious in its principle. A furnace, which resembles one of our coppers, stands in the centre of an outhouse. The hollow part is filled with charcoal; and a lid just fitting the aperture is suspended by a chain from a beam above, and is capable of elevation or depression. Upon this lid the cakes and other kinds of pastry are placed, and it is moved to its position over the fire, or withdrawn from it, by making the fulcrum turn round upon its axis, at the pleasure of the workman. The necessity for a peel is thus avoided, and the articles to be baked can be ranged with an exact reference to order.

The Chinese are not at all accustomed to water drinking, and drink nothing cold. They distil from rice certain liquors resembling our beer, wines, and whiskey, and a strong spirit called *Samshoo*, which is drank warm in small cups at their meals, undiluted by water. The grape, though abundant, is not used for any such purpose.

The universal national beverage is tea. This is drank in unstinted quantities by all classes of the people, from the self styled "Son of Heaven," to the occupant of the meanest hovel or sanpan. Though the Chinese sometimes take three meals in a day; yet tea, which they drink at all hours, is never served up for them with the formalities of the European tea table. So enormous is the consumption of tea by the natives, that Macartney is of opinion, that if the whole foreign demand

should, by some accident, suddenly cease, the price of the article would not be materially affected. Many of the wealthier natives are exceedingly fastidious in their taste, which they gratify by the use of teas obtained at prices that would startle us by their enormity. It is, however, only the very rich and the very luxurious who indulge in such extravagance.

356. Model of a boat of the largest size, appropriated to pleasure parties called "Hwa-chow," *i. e.*, a flower-boat, and frequently occupied by the wealthy classes in summer evenings.

357. Pair of swords, to be used by both hands, but having one sheath. The object in using this weapon is to hamstring the enemy.

358. Numerous specimens of tobacco pipes of singular forms and devices.

359. Opium pipes.

The mode of using opium in China is by smoking. In preparing the drug for use, it is made into a decoction resembling molasses, and is vended clandestinely by the retailers by weight, in small china vessels. The pipes used are generally of this form, the principle of construction being the same in all. In smoking, the end of a fine wire is dipped into the preparation; it is then held over a small lamp, and, lastly, inserted into the small aperture of the bowl of the pipe, which is held in an inverted position. The smoke is inhaled, and retained as long as possible by the person, in a reclining posture. The baneful effects of this deleterious drug are set forth in a late memorial to the Emperor from one of the censors, laying open the evil in all its enormity, and shewing its prevalence among certain classes.

"I have learned," says he, "that those who smoke opium, and eventually become its victims, have a periodical longing for it, which can only be assuaged by the application of the drug at the regular time. If they cannot obtain it when that daily period arrives, their limbs become debilitated, a discharge of rheum takes place from the eyes and nose, and they are altogether unequal to any exertion: but, with a few whiffs, their spirits and strength are immediately restored in a surprising manner. This opium becomes, to opium-smokers, their very life; and when they are seized and brought before magistrates, they will sooner suffer a severe chastisement than inform against those who sell it.

"I had the curiosity to visit the opium-smoker in his heaven; and certainly it is a most fearful sight, although, perhaps, not so degrading to the eye as the drunkard from spirits, lowered to the level of the brute, and wallowing in his filth. The idiotic smile and death-like stupor, however, of the opium debauchee, has something far more awful to the gaze than the bestiality of the other. * * * The rooms where they sit and smoke are surrounded by wooden couches, with places for the head to rest upon, and generally a side room is devoted to gambling. The pipe is a reed of about an inch in diameter, and the aperture in the bowl for the admission of the opium is not larger than a pin's head: the drug is prepared by boiling and evaporation to the consistence of treacle, and a very small portion is sufficient to charge it, one or two whiffs being the utmost that can be inhaled from a single pipe, and the smoke is taken into the lungs as from the hookah in India. On a beginner one or two pipes will have an effect, but an old stager will continue smoking for hours. At the head of each couch is placed a small lamp, as fire must be held to the drug during the process of inhaling; and from the difficulty of filling and properly lighting the pipe, there is generally a person who waits upon the smoker to perform the office. A few days of this fearful luxury, when taken to excess, will give a pallid and haggard look to the face; and a few months, or even weeks, will change the strong and healthy man into little better than an idiot skeleton. The pain they suffer when deprived of the drug, after long habit, no language can explain; and it is only when to a certain degree under its influence that their faculties are alive. In the houses devoted to their ruin, these infatuated people may be seen, at nine

o'clock in the evening, at all the different stages; some entering half distracted to feed the craving appetite they had been obliged to subdue during the day; others laughing and talking wildly under the effects of a first pipe; whilst the couches around are filled with their different occupants, who lie languid, with an idiotic smile upon their countenance, too much under the influence of the drug to care for passing events, and fast merging to the wished-for consummation. The last scene in this tragic play is generally a room in the rear of the building, a species of dead house, where lie stretched those who have passed into the state of insensibility the opium-smoker madly seeks—an emblem of the long sleep to which he is blindly hurrying."*

360. An ivory ball, containing seven concentric spheres, cut from a solid block.

361. Model of a bridge of five arches, at Fa-tee, built of granite.

The solid and substantial manner in which the stone bridges are built, can hardly fail to interest the visiter to this collection; while the style, buttresses, breakwaters, &c., will remind him of the modern structures of London and of Europe generally. It is remarkable, that the Chinese construct arches without key-stones, as will be seen on reference to these models. The blocks of stone, or rather slabs, which form the level of their bridges, are frequently fourteen feet long by four or five in breadth: how they manage to place them in their proper positions seems extraordinary, as no machinery for the purpose has been found, and the Chinese assert it is accomplished by manual labour.

All experience bears testimony to the total discouragement of machinery in China for the improvement of manufactures, and every invention is set at nought that will in the least decrease manual labour. An instance of this is seen in the peculiar mode in which every kind of bulky and heavy goods are raised and carried by the combined strength of men, applied in the following manner:—

Two strong bamboo poles are fastened securely to the sides of the load. If a coolie, or porter, at each end of the poles is not sufficient to bear the weight, two short bamboos are lashed across the extremities of each of the long side poles. By this means, the poles being now

* Davis, vol. ii., p. 409.

doubled, the extremities are borne upon the shoulders of eight men; and, by shorter bamboos fastened upon others, the strength of a large body of men may be applied, *ad infinitum*, each man bearing an equal degree of pressure in the removal of heavy burdens, or in raising very considerable weights, as illustrated in the subjoined sketch.

362. Long duck gun, with matchlock.
363. Air-gun (wooden barrel).
364. Leaden-balls for air-gun.
365. Small iron shot, used by sportsmen as a matter of economy.
366. Match rope.
367. Chinese gunpowder, called Ho-yŏ, "fire drug."

Although the proportions of the ingredients in the composition of this article by the Chinese are nearly the same as those used by us, yet it is ascertained that the quality of the former is far inferior to our own; probably on account of the imperfect admixture and impurities of the ingredients. Nitre is the natural and daily produce of China, and being

one of the chief ingredients in its manufacture, as Sir George Staunton observes, "accordingly the knowledge of gunpowder seems to be coeval with that of the most distant historic events."

Saltpetre, powder, bows and arrows, cannon, and whatever pertains to military affairs, are prohibited as articles of trade in China.

The manufacture and sale of salt is a government monopoly, the duties upon which form a considerable branch of the revenue. It is in the hands of a distinct department, whose agents are found in every maritime place to enforce the laws against making it, and to carry on the trade in it: in consequence of its high price, the poorer Chinese endeavour in all possible ways to economise its use.

368. Powder (buffalo) horns.

369. Small priming horn.

370. Specimens of brick, one of which was taken from the ancient pagoda on Lob creek.

Sometimes the Chinese merely dry their bricks in the sun, but they are generally burned sufficiently hard, that, when kept out of water, the wall is preserved from rapid decay. Their colour is usually a light slate blue, or, as the Chinese describe them, ts'ing chun, "azure bricks."

371. Specimens of stones of which the bridge at Fa-tee is built.

CHINESE WATER WHEEL.

On the top of this case (No. 18) is placed a model of a Chinese water-wheel, worked by men in a similar way to a treadmill, called Shwŭy chay. Sir George Staunton says:—

"Most eastern nations seem to have been acquainted at an early period with the machine for raising water, which was, however, unknown in Europe till the Saracens introduced it into Spain, in an imperfect state, and under a very awkward form, being little more than wisps of hay tied to a rope which turned upon a wheel, one part of which being immersed in the water, each wisp imbibed a portion of that fluid and discharged it at the upper surface of the wheel. The Chinese pump consists of a hollow wooden trunk, divided in the inside along the middle by a board into two compartments; flat and square pieces of wood, corresponding exactly to the dimensions of the cavity of the trunk, are fixed to a chain which turns over a roller or small wheel, placed at each extremity of the trunk; the square pieces of wood fixed to the chain, move with it round the rollers, and lift up a volume of water equal to the dimensions of the hollow trunk, and are therefore called the lifters. The power used in working this machine is applicable in three different ways:—if the machine be intended to lift a great quantity of water, several sets of large wooden arms are made to project from various parts of the lenthened axis of the rollers, over which the chains and lifters turn; those arms are shaped like the letter T, and made round and smooth for the foot to rest upon; the axis turns upon two upright pieces of wood, kept steady by a pole stretched across them; the machine being fixed, men treading upon the projecting arms of the axis, and supporting themselves upon a beam across the uprights, communicate a rotary motion to the chain, the lifters attached to which draw up a constant and copious stream of water. This manner of working the chain-pump is applied to the purpose of draining grounds, transferring water from one pond or cistern to another, or raising it to small heights out of rivers or canals. Another method of working this

machine is by yoking a buffalo or other animal to a large horizontal wheel, connected by cogs with the axis of the rollers, over which the lifters turn. This mode was observed by the present travellers only at Chusan.

"A small machine of this kind is worked merely by the hand, with the assistance of a trundle and simple crank, such as are applied to a common grindstone, and fixed to one end of the axis of the chain-pump. This last method is general throughout the empire. Every labourer is in possession of such a portable machine; an implement to him not less useful than a spade to an European peasant.

"The making of those machines gives employment to a great number of artificers."

Other and more simple means are used by the Chinese for the same purpose. The use of the bucket, suspended between two men, is very ancient, and is admirably suited to the end required. Each man holds two strings, and, standing upon a bank, fills the bucket by lowering it into the pond; it is then raised by pulling simultaneously, and by a sudden jerk with one hand, it is emptied of its contents into the rice grounds or dike as may be intended.

CASE XVIII. A.

Contains a model of a Chinese war junk, elaborately carved in ivory. This unique specimen affords an admirable illustration of an art in which the Chinese excel.

The word junk is of eastern origin, now exclusively applied to the largest vessels of the Chinese and Japanese. The Chinese junks are known by the high stem, split open half its length, and without a stern-post, and by the lip-like bows, with a large eye painted or carved on each

side. The model from which a junk was first derived is said by the Chinese to have been a monstrous fish; the fancied resemblance is kept up in the eyes, the mouth, and teeth, painted on the bow, a frisking tail in the high stern, &c., which, in merchantmen, not only bears the name of the vessel, but is often decorated with paintings of flowers, a phœnix standing on one leg, pictures of demi-gods; or with short sentences indicative of the hap-hazard nature of sea-faring occupations: as, "May favourable winds attend you;" "With fair winds make profit;" "Fair winds are a great happiness;" &c. The Chinese junks that go to the islands of the Archipelago are often navigated by Portuguese of Macao; the Chinese themselves having no charts or instruments of any value, excepting the compass and hour-glass. The registered tonnage of the largest class which trade to the port of Canton does not probably exceed five hundred tons.

372. Chair of state, with footstool, elaborately carved and gilt, corresponding with another on the opposite side.

The visiter's especial attention is directed to a pair of magnificent lanterns suspended from the ceiling, immediately above the chairs. These lanterns are of exquisite workmanship and beauty, and from their expensive character in China, are seen only in the halls of the most wealthy; it is believed these are the only pair of the same magnitude and richness ever brought from China.

STATE CHAIR.

CASE XIX.

ORNITHOLOGY.

374. Euplocomus Nycthemerus . . Penciled Pheasant.
375. Polyplectron Hardwickii . . . Diamond Pheasant
376. Do. female . . . . . Do.
377. Thaumalea Picta . . . . . Golden Pheasant.
378. Do. female . . . . . Do.
379. Paradisea Sanguinea . . . . . Sanguine Bird of Paradise.
380. Paradisea Apoda . . . . . Greater Bird of Paradise.
381. Cicinnurus Regius . . . . . King Bird of Paradise.
382. Paradisea Apoda . . . . . Greater Bird of Paradise.
383. Cygnopsis Cygnoides . . . . . Swan Goose.

CASE XX.

This case, with the one on the opposite side of the room corresponding with it, is about fifteen feet high, and is covered with an exact facsimile of a Chinese roof, each corner of which terminates in a golden dragon, from whose fiery mouth depends a bell, such as we see in drawings and models of pagodas.

The dragon is considered as the emblem of imperial power and majesty ; it is emblazoned on the dress of the Emperor, surrounds all edicts

that appertain to himself, the title-pages of books printed by his authority; and more than anything else may be regarded as the national arms of the Chinese empire:—this fact will explain the frequency with which we see the figure in their various works of art. It is the badge or coat of arms affixed to the standard of the Emperor. This case contains, and is nearly filled by, a superb lantern, used only upon occasions of state. This lantern is about ten feet in height, and four feet in diameter at the two extremities. The frame is richly carved and gilt, and is covered with crimson and white silk, adorned with the most costly and beautiful embroidery. The tassels and bead-work which depend from the bottom, and from a projecting portion of each corner of the upper part, are in keeping with the rest; there are no less than two hundred and fifty-eight crimson silk tassels, pendent from various parts. In short, this national lantern is as magnificent as carving, gilding, silks, embroidery, and bead-work can make it.

The bottom of the case is covered with numerous specimens of fans, articles in universal use. Gentlemen as well as ladies carry fans, not laying them aside even in cold weather.

The variety and elegance displayed by the Chinese in their construction is well known; it is an indispensable article of dress with all classes, and they are made of almost every material that can be easily employed. The form of this appendage to the dress of every Chinese, differs according to the sex by whom it is used, those of the former being made to fold up as with us, whilst those of the latter are invariably flat and of fanciful shapes.

CHINESE CANNON.

In the recess at the back of the Case XX. is placed a Chinese cannon taken by the British during the present war, at the capture of Chusan.

The literal translation of the inscription on the face, is as follows:—

		KEA-KING.
		14th year.
"Cannon Architects,"		
(Founders.)		
	"Heavy"	8th moon.
Kwei Ming Ching	(weight.)	
Meih Wan Tseu		placed.
Le Yew Shing	500 Catties.	
Lang Wan Shing.		(*i. e. cast.*)

ORNITHOLOGY.

385. Phasianus Torquatus . . . . . Ring-necked Pheasant.
386. Do. female . . . . . Do.

This is the true wild ring-necked pheasant of China. The ring-necked pheasants sometimes shot in this country, are supposed to be a mixed breed between this species and the common pheasant.

387. Aix Galericulata. . . . . Chinese Teal or "Mandarin Duck."

This bird deserves especial notice from the brilliancy of its plumage and the singularity of its wings. Its disposition, too, is as remarkable as its beauty: the female never mates a second time. An interesting anecdote, illustrative of this fact, is related by Mr. Davis:—"From a pair of these birds in Mr. Beale's aviary, at Macao, the drake happened one night to be stolen. The duck was perfectly inconsolable, like Calypso after the departure of Ulysses. She retired into a corner, neglected her food and person, refused all society, and rejected with disdain the proffer of a second love. In a few days, the purloined duck was recovered and brought back. The mutual demonstrations of joy were excessive; and what is more singular, the true husband, as if informed by his partner of what had happened in his absence, pounced upon the would-be lover, tore out his eyes, and injured him so much that he soon after died of his wounds."

The word "Mandarin," applied to this bird, denotes, as it does in a few other instances, its superiority over other ducks, and has no allusion to appropriation by officers of government; the superiority consisting in its gay colouring, and the remarkable feathers in its wings: at other times, as in the *mandarin orange*, the superiority consists in its flavour.

388. Oriolus Chinensis . . . . . Chinese Oriole.
389. Arborophila Sphenura . . . . . Wedge-tailed Arborophila.
390. Acridotheres Cristatellus . . . Crested Grackle.
391. Lanius Erythronotus . . . . . Rufous-backed Shrike.
392. Centropus. . . . . Lark-heeled Cuckoo.
393. Ceryle varia . . . . . Eastern-pied Kingfisher.
394. Gallinula Gularis . . . . . Gular Gallinule.
395. Coturnix communis . . . . . Common Quail.
396. Fuligula cristata . . . . . Tufted Duck.
397. Python Bivittatus. . . . . Chinese Boa Constrictor and a wild Cat.

PLATE [illegible]

398. Rollulus cristatus . . . . . Crested Rouloul.
399. Ditto female . . . . . Ditto.
400. Gallus Bankiva . . . . . Javanese Jungle Cock.
This bird is the original of the Domestic Fowl.
401. Gallus Bankiva, female . . . . Javanese Jungle Hen.
402. Turnix Pugnax . . . . . Fighting Turnix.
403. Acridotheres Ialla . . . . . White-faced Pastor.
404. Palœornis Bengalensis . . . . . Blossom-headed Parrakeet.
405. Acridotheres Sericeus . . . . . Silky Starling.
406. Hæmatornis Jocosus . . . . . Jocose Bulbul.
407. Merops Philippinus . . . . . Philippine Bee Eater.
408. Palœornis Torquatus . . . . . Ring-necked Parrakeet.
409. Amadina Punctularia . . . . . Cowry Finch.
410. Amadina Oryzivora . . . . . Java Sparrow.
411. Ditto, female . . . . . Ditto.
412. Pyrrhulauda Gingica . . . . . Gingi Lark.
413. Merops viridis . . . . . Green Bee Eater.
414. Acridotheres Malabaricus . . . Malabar Grackle.
415. Palœornis Torquatus, female . Ring-necked Parrakeet.
416. Amadina Malacca . . . . . Malacca Finch.
417. Hydrophasianus Sinensis . . . Chinese Jackana.
418. Psittacus Sinensis . . . . . Chinese Parrot.
419. Anser Albifrons . . . . . White-fronted Goose.
420. Phalacrocorax . . . . . Cormorant.
421. Manis Javanica . . . . . Javanese Manis.
422. Ditto . . . . . Ditto.
423. Xema . . . . . Gull.
424. Rhynchaspis Clypeata . . . . . Shoveler.

Birds are not arranged by the Chinese naturalists into different groups under certain conspicuous examples, as animals are, but are classified,

according to their habits, into water, earth or fountain, forest, and hill birds. The introduction to the order of birds in the "Pún Tsaou" exhibits their ideas upon the habits of birds generally :—Le Shechan says, "what has two legs and feathers is called a bird." Sze'kwang says, "the plumage of the [illegible] kinds of feathered beings (*i. e.*, all birds) harmonises with the four seasons, and their hues correspond to the five quarters. Hill birds roost on cliffs, earth birds live on the ground, forest birds sing at dawn, water birds cry at night. The beaks of land birds are short, and their tails adorned; the bills of water birds are long, and their tails abbreviated. Birds are produced by laying eggs from under the wing, or by a change in the same class (as when hawks become pigeons); or by transformation from different orders (as when moles become quails); or, lastly, by changing into lifeless beings (as sparrows turning into shells). Truly, if the laws of beings are so various as this, how diligent must the student be who wishes to know them!"

CONCHOLOGY.

In these cases are numerous specimens of shells from the China seas which are labelled.

SILVER WARE, ENAMEL, &c.

129 & 130. A pair of elegantly chased silver tankards to contain hot wine.

These afford a good specimen of native skill in this particular art.

Wine is said to have been introduced in the time of Yu (the Chinese Noah), who, after partaking of the luxury, banished the maker and prohibited its use, remarking that, "*in future ages nations would be ruined by it.*"

131. A basket beautifully wrought and enamelled, in silver wire, to contain flowers.

132 & 133. A pair of pearl-oyster shells richly carved, on one of which there is a bee, ingeniously wrought out of gold wire; a novel and brilliant imitation of that useful insect.

134. A small antique porcelain vessel; a specimen of this art in its earliest age.

135. Grotesque bronze "Lion-unicorn" on a carved stand, used as an incense holder; an ancient specimen.

The figures given of this animal by the Chinese differ very much. It appears to be a mere creature of imagination. One drawing of it partly resembles the fabled griffin of the Greeks; a spinous fin upon the back, a large horn upon the forehead, the claws and teeth of a lion, with the skin of a tiger, are its usual outlines.

136. A small Buddha idol, on a stand.

137. Grotesque lion and whelps in coloured marble, on a stand.

138. An ancient "cup of alliance," used by the bride and bridegroom at the "excellent ceremony" of marriage, in mutually pledging each other in a cup of wine.

139 & 440. A pair of beautifully carved figures from the root of the bamboo, and stands.

441. A beautiful specimen of sculpture representing the lotus (*Nymphæa nelumbo*).

442. A snuff bottle in lacquered ware; a beautiful specimen from Soo-chow.

443 & 444. A pair of very beautiful ornamental stands, with marble tops, on which are two flower baskets ingeniously wrought in silver wire.

445. Antique enamelled vessel to contain hot wine at feasts, of which the Chinese are remarkably fond.

446. Enamelled bottle-shape flower vase.

447 to 449. Three ancient metallic idols of Buddha, or Fŭh.

450 & 451. Two marble idols.

452. A very ancient metallic figure on a tortoise, used as an incense holder.

453. A superb set of ivory chess-men, exquisitely carved, on a lacquered board; the ball at the bottom of each has in it several concentric spheres.

454. Elegantly lacquered box to contain paper, &c.

455 & 456. Three lacquered boxes, beautifully inlaid with mother-of-pearl.

457. An ivory ball, containing seventeen concentric spheres, each one being carved with a different pattern.

These ivory balls have long excited the surprise and admiration of Europeans, and even led to the supposition that some deception must be exercised in joining the exterior balls after the others have been inserted. In order to test this they have been subjected to the action of boiling vinegar, but without effect. They are in reality cut one within the other by means of sharp crooked instruments, through the round holes with which they are perforated. The average time consumed in carving each ball is about one month.

ARTICLES OF VERTU

458. A gentleman's pocket mirror, the back of which is of ivory, with beautifully carved figures.

459. Another with back of sandal wood, carved in a similar manner.

460. Richly carved ivory case, to contain a gentleman's snuff bottle.

461 & 462. Odoriferous beads covered with silk, usually suspended at the neck of the outer coat or jacket of Chinese women when full dressed.

463. A pair of embroidered tobacco pouches.

464. Ornamental stand, with imitations of fruit in silver wire, beautifully executed.

465. An ornamental stand, in which is an apparatus in silver, consisting of a tongue-scraper, tooth-pick, and ear-pick; these are generally appended to the girdle of the dress, attached by a chain of the same metal.

466. Beads of odoriferous wood from the seed vessel of a plant, sometimes used as buttons.

467. A bronze buffalo, used as an incense vessel.

468. Small ornamental stand, with porcelain vessel.

469. A pair of beautifully painted porcelain jars.

470 & 471. Ornamental stands, with specimens of carving in ivory, of men, cattle, birds, &c.

472. Pair of chop-sticks and knife in a case of sandal wood.

473 to 475. Cups of pressed glass, in imitation of those cut out of valuable stones.

These are used at entertainments for wine, which is always drank warm. The wealthy Chinese use small golden cups, having the shape of an antique vase, with two handles, some being square; and at dinner they are kept constantly filled by attendants holding large silver vessels

like coffee pots (see Case XXV. No. 415). The Chinese mode of pledging is singular, but has, at the same time, some resemblance to our own. The person who wishes to do this courtesy to one or more guests, gives them notice by an attendant; then, taking the full cup with both hands, he lifts it to the level of his mouth, and after making a particular motion with his head, he drinks off the contents; he waits until the other party has done the same, and finally repeats the first nod of the head, holding the cup downward before him, to shew that it is quite empty. It is a compliment in China to tell a man that his ability to drink wine is great.

476. Rosary, composed of beads, from the stones of the Pimela of Louriero, or Chinese olive, carved in imitation of the Shih Pà Lo Han, or 18 disciples of Buddha.

477. A porcelain snuff bottle.

478. Ancient marble figure on stand.

479. Small metallic candlestick.

480. A beautiful white porcelain vessel on a stand.

481. Carved mother-of pearl ornament, attached to the neck of the outer garment.

482. A signet, or hand seal, placed upon official documents, on the top of which is a representation of a lion and whelp.

The national seal is called "Se," and is made of some precious stone; bearing the words "*the gem of the imperial pencil of ten thousand springs;*" others are made of gold, silver, or copper; some are square, and others oblong, which varieties are intended to mark the difference of rank. The box containing the official seal is generally covered with yellow cloth. Dr. Morrison says, the Chinese phrase "Fung yin," *i. e.*, "to shut up the seal," implies to desist from the ordinary business of the public courts in the last month of the year; and "to open out the seal," implies a re-commencement of public business, after ending the new year's holidays, which continue from about the twentieth of the twelfth moon, to the twentieth of the first moon.

483. Glass box for containing the red pigment used with seals.

484. Model of a mandarin's couch, called "Kang," which occasionally answers for a bed; it is made of the wood "Muh wang," and is richly carved.

In the north of China, during the cold weather, these couches are

warmed by fire underneath. They were introduced by the Tartars. In the centre of the seat is placed a small table, "Kang chò tsze," to receive tea and other refreshments, whilst two persons sit one on each side of it; stools for the feet are placed in front.

185. Metallic incense vessel.

186 to 188. Three ornamental stands, in which are variegated marbles, covered with sculptured hieroglyphics, and which are held by the Chinese in religious veneration.

189. Small ornamental stand, with porcelain vessel.

190. Copper cast of Buddha, worshipped by the religious sect in China, on a stand of hard wood.

191. Beautiful specimen of variegated marble, with rude natural resemblances of birds and animals, in a richly carved frame.

192. Specimen of painting on glass, with an astrological device, in richly carved frame.

SMALL ARTICLES OF FINE PORCELAIN.

193. Three tea-pots and sundry cups. The inside is of porcelain, the outside of white copper.

These afford a good specimen of a singular application of this metal, being formed in a very puzzling manner *over a porcelain vessel* of the same shape, which appears as an interior lining. The handles and spouts are of the stone called *jade*, to which the Chinese give the name of *yu*. The outsides of these tea-pots are covered with sentences expressive of the excellencies of good tea.

The white copper already spoken of, has much the appearance of

silver, with a close grain, and bears a good polish. It is an alloy of copper, zinc, and iron, with a small portion of silver, and occasionally some nickel. It is sufficiently malleable to be converted into vessels, boxes, and household utensils.

494. Porcelain dish in form of a leaf, with imitation fruit.

495. Porcelain snuff bottle of great beauty, with stopper of red cornelian, attached to which is a tortoise-shell spoon.

496. Perforated porcelain vessel for sweet-scented flowers.

497. Brown porcelain tea-pot of singular form.

498. Another, with maxims on its surface.

199. Very curious porcelain box, in form of a crab, with moveable eyes and feet.

500. Singular and ancient tea-pot, having no lid. The tea is put in at the bottom, and the orifice is then stopped, the object of which is to prevent the escape of the aroma of the tea.

501. Very small tea-pot of brown ware, and porcelain cup of very small dimensions.

These are not toys, as they are sometimes supposed to be; but are used in making the finest and most expensive kinds of teas; teas in China being sold at prices varying from a few cents to several dollars per catty.* The most costly kinds are never exported, as they would not bear the exposure of a distant voyage. A small canister of peculiarly fine tea accompanies the above.

502. Vessel to contain tsew hing, "hot wine," at dinners.

503. Perforated porcelain vessel, resembling an orange.

501. Very ancient tea-pot, but similar to the more modern, except in the handle; the outer surface being cracked in the burning.

505 & 506. Two porcelain bowls of great beauty.

507. A small portable furnace and kettle, made of a species of fire clay.

508. A vessel of clay in common use for the purpose of cooking rice.

509. A figured tile, used for paving court-yards.

510. A kettle made of clay for boiling water. This vessel is in general use in China, and is of the least expensive kind, the retail price is about one farthing each.

* A catty is one pound and one-third.

Earthenware vessels for containing liquids are extensively used among the Chinese; some of them are very capacious, and others display the taste of the artist. Stone ware, or coarse earthen jars, are frequently seen as large as hogsheads; earthen cooking utensils are there employed, which elsewhere are made of iron or wood.

511. Lady's silk embroidered tobacco pouch.
512. Gentleman's embroidered tobacco pouch.
513. Ornamental stand, with grotesque sculptured human figure.
514. Mariner's compass, called by the Chinese, "the needle pointing to the south."
515. Gentlemen's embroidered pockets.
516 & 517. Buttons worn on mandarins' caps to denote their rank.
518. Ancient Chinese coins of different reigns, also the coins of the Ta-Tsing, or present Tartar dynasty.

Coinage, in the strictest sense of the word, is hardly applicable to the Chinese mode of working the precious metals. The inscriptions on the back of these copper pieces (tsëen) are in the Manchoo character, which is unintelligible to most of the Chinese. The name of the dynasty is placed on the left hand, and that of the reigning monarch on the right of the square hole. The value of these cash, as they are called by foreigners, has fallen much within a few years, having formerly approximated nearly to the standard. The amount of pure copper contained in them varies almost as much as their value. Tutenague is the principal alloy contained in it.

According to the regulations contained in the penal code concerning coinage, there are foundries and mints where the metal is prepared and cast, and also proper store-houses in which the coin is deposited until required for the public service.

It also requires that in no private dwelling of any soldier or citizen shall any utensils of copper, or chiefly of copper, be used, except mirrors, military arms, bells, and articles specially consecrated to religious purposes; but whatever quantity of copper any individual may have in excess, he is permitted to sell to the government at a regulated value. Persons convicted of clandestinely buying or selling copper, or concealing the same in his house, instead of offering it for sale to the government, "shall be punished with forty blows."

519. Pair of washed metallic rings, put on the arms of females when young, and never taken off; also, a washed metallic pin for the hair.
520. Pair of spectacles of peculiar construction.
521. Model of a couch, the panels and seat of which are of marble.
522. Rings of the jade stone, as 519.
523. Hair pins, made of the jade stone.
524. Ladies' ear-rings of coloured glass.
525. Pair of spectacles with tortoise-shell frame and embroidered case.
526. Swan-pan or calculating board.
527. Ornamental stand, with marble top, on which is a plate of artificial fruit, and several coloured glass snuff bottles.
528. Specimen of beautifully embossed lacquered ware from Soochow, in which are a pair of ear-rings.
529. Stand with grotesque figure, and antique copper vessel in form of a duck, used to contain water for diluting the China ink.
530. Pallet and cover for mixing ink.
531. Lady's work-basket, ingeniously wrought from bamboo.
532. Stone medallions, with hieroglyphics inscribed on them, used as amulets or charms.

The written spells which the Chinese sometimes use, consist of mystical compounds of various characters, or words, in which astrology is generally introduced. Some of these spells are kept about the person; others are pasted on the walls of rooms.

"Occasionally," observes Mr. Morrison, "they are used as cures for sick persons, being either written on leaves, which are then infused in some liquid, or inscribed on paper, burned, and the ashes thrown into drink, which the patient swallows."

A common Chinese talisman is a silver plate, on which is inscribed the characters "Chang ming, foo kwei," "*long life, riches, and honours;*" this is presented to a child a month old, and is worn suspended from the neck: kindred and friends subscribe to its purchase: it is called "Yin pae," "a silver medal."

Many of the Chinese believe in fatalism, while ghosts, spells, charms, omens, talismans, and divination, are quite common among them; besides many other branches of the occult sciences are practised, as geomancy, chiromancy, fortune-telling, &c., by persons who exercise great influence over their credulous countrymen.

533. Pen-holder, made of the bark of a tree.

534 & 535. Rosaries of coloured beads.

536. Mandarin's girdle and clasp.

537. Porcelain plate and artificial fruit.

538. Winnowing machine, used in sifting tea, having two spouts, to ascertain the proportion of dust, called "fung-kwei," or "wind devil."

539 & 540. Gentleman's girdle. The ends are very ingeniously wrought in braid, representing a basket of flowers.

541. A feather fan of the Chinese goose.

542. A feather fan of the argus pheasant.

SMALL ARTICLES OF FINE PORCELAIN.

543. Beautifully enamelled copper vessel to hold flowers.

544 & 545. Porcelain rice dishes.

546 & 547. A pair of rich porcelain vases, with figures inlaid with gold.

548. Very ancient porcelain vessel, to hold soy made from the Dolichos Soja. There are large manufactories of soy at Honan.

549. Curious small porcelain tea-pot.

550 & 551. Two finely painted porcelain tea-cups and covers, with written sentences on each. These are of a superior kind, and are designated "egg-shell porcelain."

52. Porcelain vessel of beautiful texture, for holding rice or soup.

53. Enamelled tea-cup, cover and stand; curious, but rarely used.

54. Beautifully painted porcelain pencil-holder, on carved stand.

55. Eight richly painted porcelain cups, forming a set.

56 & 557. A pair of white porcelain jars, on which are paintings of some of the highest mandarins in their state robes.

58. Small porcelain vessel for liquors.

559 to 561. Three large dishes, being beautiful specimens of enamel on copper. These are used at marriage entertainments of the wealthy.

562 & 563. Two large china-ware tea-buckets, used by labourers, while engaged at their work.

SILK MANUFACTURES.

The different specimens of silk and other manufactures exhibited in this case, and also in No. 31, are made expressly for native use, the style and quality being peculiarly their own, and are not exported as merchandise.

564. Coloured figured crapes, for spring and autumn wear.

565. Specimens of coloured satins, made near Canton.

566. Figured satin, used for lining, &c.

567. Reels of coloured silk, used for tying silk goods.

567A. Tsatlee raw silk.

567B. Canton raw silk.

568. Light coloured silks, for summer wear.
569. Beautiful specimen of silk manufacture— a piece of coloured satin, having two faces, the one crimson and the other green.
570. Coloured silks, for linings.
571. Figured silk, for winter wear.
572. Figured silk, for edgings of garments.
573. Damask silk, for winter wear.
574. Figured summer silks.
575. Coloured silks, for gentlemen's summer wear

SILK AND COTTON MANUFACTURES.

576. Specimens of silks, used principally for linings of winter dresses, and sometimes forming part of the summer costume of the wealthy.
577. Specimens of grass-cloth, made of a species of hemp, much used in China; the coarser kind is worn by the poorer classes. This is a cooler article than the French cambric.
578. Cotton check, in extensive use in China, which, it will be seen, bears a strong resemblance to our own manufacture.
579. Specimens of linen and cotton goods, used for bed covers.
580. Crimson cotton, for lining dresses.
581. Black silk velvet, used for facing winter felt caps.
582 & 583. Silks, as 576.
584. Dyed grass-cloths.
585. Common brown cotton, resembling American manufacture—about sixteen inches wide, and costs about two-pence per yard.
586. Cotton musquito netting.

587. Coarsest kind of grass-cloth, used by the poorer classes, and sometimes by the rich for mourning.

588. Striped baglapore, used for gentlemen's summer dresses in China.

589. Dyed cottons for linings.

590. Damask striped silk, for edges of gentlemen's dresses.

590A. Silk wadding, each sheet being the produce of one cocoon.

MUSICAL INSTRUMENTS.

591. Chinese flute, called seaou.

592. Guitar, called san-hëen, or three-stringed guitar.

This instrument is made of a peculiar wood, brought from Siam. The drum-shaped cylindrical body is covered with the skin of the tan snake. The clouded brown and yellow skin of this reptile is the medium of dulcet sounds in China, and, it is said, its liver is held in high estimation by the native druggists.

593. A kind of dulcimer, called hëen-kin, strongly resembling the harmonicon, and furnished with brass strings, which are struck by the two slips of bamboo. It is the rudiment of the piano-forte; and, when played by a master hand, it yields a very gay and lively combination of harmonious sounds.

594. Guitar of ebony; the ball is covered with part of the skin of the tan snake, the name in Chinese is woo-pa.

595. A wind instrument, called sǎng.

The tones emitted by this instrument are very similar to the music of the Scotch bagpipes.

It appears to be a species of organ of primitive construction, and is used in the religious rites performed in honour of Confucius.

596. Guitar, called yue-kin, or "moon-lyre," in allusion to its circular form.

597. Chinese clarionet, called Heang-teih.

This instrument is a great favourite with the Chinese, who are so charmed with a loud and sonorous din that it is the principal accompaniment on all occasions, either of joy or sorrow, of marriage entertainments or funeral processions. The bell of this instrument is of copper, as also the mouth-piece, by which the effect produced is increased to a deafening sound.

598. Musical cups, a part of every Chinese band of music.

599. Musical instrument, cut out of a solid block, and hollow, giving a peculiar sound when beaten with stick. It is struck to mark the intervals of the religious services in temples, &c., and to beat time in music.

600. Violin denominated ye-yin.

601. Guitar, called pe-pa, an instrument in very common use.

602. A species of harp, called chung.

There is also a similar instrument, called "the scholar's lute." It was played upon by Confucius and the sages of antiquity, and for this reason, as well as for its peculiar beauty, is held sacred by men of letters. It has seven strings, and is made of the woo-tung wood, or *Dryandria condifolia.*

603. Small gong, called lo-tseih.

604. Plates of hard wood on which time is beaten.

They are also used by beggars to produce a loud noise at shop doors, and thus compel the inmates to bestow a small sum of money on them in charity. The Chinese name is cha-pan.

605 & 606. Brass trumpets.

607. Trumpets.

608. A frame work of metallic plates, each producing a different sound, and struck with the small bamboo sticks.

609. Small cymbals.

610. Musical pipe, or clarionet, as described in 597.

611. Brass horns that draw out as a telescope.

These are made of thin sheet brass, and are constructed upon the same principle as our trombone.

612. Kind of drum, called hwuy-koo.

The Chinese do not employ catgut in stringing their instruments, but substitute silk and wire. Sounding boards are not used. According to Mr. Huttner, one of the *attachés* of Lord Macartney's embassy, the gamut of the Chinese is very imperfect. They have no knowledge of semitones, counterpoint, or parts in music. Harmonies are never attempted. Whatever the number of performers, there is always one melody.

In the manufacture of musical instruments, they make use of a wood called woo-tung. This tree is very remarkable. It is said to be so exceedingly regular in casting its leaves, that the natural fall of one is a certain indication of autumn.

CASE XXXIII

MUSICAL INSTRUMENTS, &c.

The two upper sections of this case contain many mineralogical specimens, which are labelled.

613. Chinese gong, a musical instrument used in temples, and before the mandarins, and at private theatrical entertainments, &c., &c., called Tung-lo. The highly sonorous nature of this instrument is attributed to a large proportion of tin in combination with copper.

614. Another gong, smaller than the above, but of louder sound.

615. Cymbals, called seaou-pŏ.

616. A kind of kettle drum, resting upon three legs.

The frame is of wood, hollowed, and covered with pig's hide. It is beaten with successive strokes, and produces to the ear of an European a very discordant note.

617. Musical instrument used in temples, having the sound of a bell.

A CHINESE CARPENTER.

pents, lizards, toads, and fishes, some of which are exceedingly small.

JOINERS' TOOLS, &c.

618. Specimens of wrought iron nails, spikes, &c.
619. Three padlocks of curious construction.
620. A carpenter's marking line, called "Mih-tow-seen," in the use of which a black line is made instead of white, as with us.
621. A complete set of tools for working in ivory.
622. Small hand saw, in the use of which a contrary motion is made to our own: the teeth being reversed the saw is drawn towards the workman, and is always set at an angle from the back.

The compasses in use among the Chinese are without legs; the instrument consists of a straight stick having a pin in each end, one of which serves as a pivot, while the other, set at any given distance, describes the circle.

In the middle and lower sections of this case is a complete set of carpenters' and joiners' tools, from the rough jack-plane to the smallest tools for the execution of the finest carving. In China the building of a house and the beautiful embellishments are both executed by the same workman.

CASES XXXV - VII.

NATURAL HISTORY.

These cases contain numerous specimens in natural history: serpents, lizards, toads, and fishes, some of which are exceedingly small.

CASES XXXVII-VIII.

NATURAL HISTORY.

These cases also contain numerous specimens in natural history from the Chinese waters.

CASE

CUTLERY CASTINGS, &c

623. Implements used in splitting wood.
624. Cleavers used by butchers.
625 & 626. Tailors' scissors, the blades of which are hollowed on the inside.
627. A set of caponizing instruments.
628. Portable anvil, carried by itinerant blacksmiths.
629. Sickles for rice, in which are teeth like a saw.
630. Knives for cutting leather.
631. Iron skewers for stringing fish.
632 & 634. Meat knives
633. Reaping hook.
635. A wood chopper.
636. Sickles for rice.
637 & 638. Wire baskets to which are attached handles. These are used to contain live charcoal to dry any particular article.

639 & 640. Large fish knives.

641. Steel rat-trap, similar to the European.

642. Pestle and mortar.

643. Bricklayer's trowel.

644. An iron shoe attached to hoes.

645. Cast iron vessels, very thin, for cooking rice and frying meat, &c.

646. Vessel of cast iron, for various uses.

647. Rat-trap of common but rude construction.

648. Stone-cutter's hammer.

CHINESE BOOKS, &c

649. Specimens of Chinese books, with the titles on the ends, shewing the mode of binding, with the envelope.

650. Printing block of wood, resembling in its use our stereotype plates.

The present mode of printing in China, by means of carved wooden plates or blocks, was invented in the early part of the tenth century.

The Sung family obtained the supremacy about forty years after, and the (Sung tae) style of the Sung dynasty was introduced as a more elegant form of printing than any of the others under the dynasty whose name it bears. Since that time it is not known that any material alteration has taken place in its form.

The Chinese have no presses similar to our own.

The mode of printing is executed in the following manner:—the printer holds in his hand what may be termed a double brush, having one handle; that below his hand is charged with ink, with which he

supplies the face of the engraved characters on the block before him; the paper, which is very thin, and somewhat resembles what is termed by us *silver paper*, is next placed on the block, and the dry brush is run over the surface, thereby completing the impression. The operation is very quick, and from 2000 to 3000 may be taken off in a day by a single workman. The paper being so thin and transparent it is printed on *one* side only, and each printed sheet, consisting of two pages, is folded back at a dividing line given in the printing, bringing the unprinted or blank pages together. The fold is therefore on the *outer* edge of the volume, contrary to our mode.

Under the Sung dynasty before referred to, moveable characters made of clay, baked hard, were used, but the printing by no means equalled the present mode.

Etching, and engraving on steel, are arts which are scarcely known in China, and have not been employed at all in illustrating books. Stones are used for seals, but lithography is entirely unknown.

651. Very small book, used as an amulet. Another of the same kind is exhibited below, open.

Books of this kind are sometimes smuggled by the students at their examination, as likely to escape detection from their small size, and are secreted in the sleeve of their garment.

652. Buddhist book, filled with plates, representing their future punishments (described in page 4).

Drawings, representing their supposed punishments, are frequently seen, and are erroneously supposed, in this and other countries, to represent those actually inflicted upon criminals by the Chinese laws.

653. Book of manuscripts.

On the right hand is the "Käng Chih Fò," or book of plates, illustrating agriculture and weaving, containing forty-six leaves, and executed in the best style of Chinese printing, having the imperial dragon surrounding each page of letter-press, indicating its origin to be no less than royalty.

This is the work of the Emperor Yen-te, otherwise called Shin-nung, "*the divine husbandman and father of medicine,*" who caused this book to be printed and circulated far and near, with the view of benefiting his people.

There are twenty-three plates, illustrating the different operations of

agriculture, and the same number exhibiting the various manipulations in raising silk-worms and weaving cloth. The descriptions are in poetry, and, for the most part, far beyond the scholarship of those for whom they were designed. The subjects of the twenty-three plates on agriculture are as follow, beginning with the first:—soaking the grain in water previous to sowing it; ploughing the rice grounds; harrowing them and reducing the soil to mud; harrowing a second time with a harrow rake; rolling the fields with a toothed roller; sowing the grain; observing the shoots just above the ground; manuring them with liquid manure; pulling up the shoots for transplanting; transplanting the shoots; thinning and weeding the growing grain for the first time; a second weeding and thinning; a third weeding; irrigating the growing grain; reaping the ripe grain; carrying the sheaves to the thrashing floor; thrashing the grain with flails; hulling the paddy in mortars; sifting the grain; winnowing it in fans; grinding it in a wooden mortar, which takes off the skin of the kernel; storing it in granaries; and, lastly, returning thanks to the agricultural gods for the harvest.

The subjects of the remaining plates are on rearing the silk-worm, and weaving, as follows:—washing the eggs of the worms; spreading them out on trays in racks; hatching the eggs; bringing leaves to feed the worms; cleaning the trays after the worms have eaten; removing the trays to different situations; picking mulberry leaves; covering the trays with branches for the worms to roll their cocoons; smoking the trays over a fire; weighing the cocoons; assorting the cocoons; sealing them in jars for about ten days until the moth is hatched; reeling off the cocoons; the moths laying eggs; returning thanks to the gods for the crop of silk, and offering a part; reeling off the spools of single floss to form threads; weaving plain cloth; reeling and spinning thread; making the warp; dyeing the thread; weaving figured cloth; cutting cloth for garments; and, lastly, making garments. The plates are among the best that Chinese art has produced, the perspective being tolerably good, and the filling up of the design often exhibiting many little sketches of rural life; and were not the price of the work so high as to place it beyond the reach of common labourers, it might be useful to publish it for them.

654 & 655. "*Le Ke*," or "The Book of Rites and Ceremonies."

This work is highly valued by the Chinese, and is placed among the

five classics. It is appealed to by them as an infallible standard in all matters relating to civil and religious rites, etiquette, &c.

In the illustrations of rites it is said, "Never be disrespectful, but grave and considerate, and let your words be calm and determined; then you will tranquillise the people!"

The above sentence forms the commencement of the first chapter of the "Book of Rites;" and though brief, it presents a fair sample of the style of the work, which is for the most part laconic and didactic.

656 Imperial temple dictionary.

657. Book of ancient seal characters.

658. Representations of the religious ceremonies of the Buddhists.

659. Book of architectural drawings, with silk margin and wooden covers.

FRUITS, TEAS, &c., &c.

1. A specimen of a dwarf tree, for which the Chinese are so celebrated.

The practice of dwarfing forest trees is common among the Chinese, and is considered as a test of the gardener's skill; bamboos, cypresses, orange, and a species of elm tree, are thus treated; and when well stunted and distorted, these victims of fashion often bear extravagant prices. The following is the mode as practised by the Chinese:—the thick branch of a fruit tree is deprived of a ring of bark, and the place covered round with a lump of rich loam. This is kept moist, and when the radicles have pushed into the loam, the whole is taken off and placed in a shallow pot. The branches most loaded with blossoms are selected,

and the abscission taking place when the fruit is nearly ripe, they are in that state sold in flower-pots. When the dwarfing process is intended to be in imitation of old forest trees, the branch which has pushed radicles into the surrounding loam is separated from the tree, and planted in a shallow earthenware flower-pot, of an oblong shape. The pot is then filled with small lumps of alluvial clay, sufficient to supply a scanty nourishment to the plant, and water is added in a regulated quantity. The branches are repressed by cutting and burning, and bent into shapes resembling those of an old forest tree in miniature. Roughness is produced in the bark by smearing it with sweet substances that attract ants; and the plant in time acquires the desired smallness of leaf, and general stunted appearance. The elm is most frequently used for this purpose: nor do the dwarfs require any further attention, when once fashioned, than to have the young shoots kept down by clipping.

Trees of this description live to a considerable age; this specimen was brought from China while in full health, having been kept in the same flower-pot upwards of fifty years.

II. Another tree of the same description, shewing the manner in which the root is twisted, so as to afford as little nourishment to the tree as possible, in order to obtain the required smallness of leaf.

III. Bird's nest, of a species of swallow peculiar to the Indian islands (*Hirundo esculenta*), well known as an important article of the commerce of the Chinese, arising from their indulgence in this very whimsical luxury. This specimen is in its natural state, as taken from the rocks.

IV. A part of the bird's nest, as above, in an edible state. In this state it is made into soup, and sold at a price that would startle some of our own countrymen that are addicted to gastronomic pleasures.

The natural history of the swallow from which these nests are taken is not very accurately understood.

The esculent nest here seen is always the produce of the swallow which builds in the caves of rocks, at a distance from the habitation of man. The caves where these nests are found are frequently, but not always, on the sea side. In Java very productive caves are found at least fifty miles from the sea. The quality, and consequently the price, of the nests mainly depend upon the time they are taken from the caves; the finest kind being those that are taken from deep damp caves, and

such as are procured before the birds have laid their eggs: the coarsest are those obtained after the young are fledged.

The most remarkable and productive caves in Java are those of Karang-bolang, in the province of Baglen, on the south coast of the island. Here the caves are only to be approached by a perpendicular descent of many hundred feet, by ladders of bamboo and rattan, over a sea rolling violently against the rocks. When the mouth of the cave is attained, the perilous office of taking the nests must often be performed by torch light, by penetrating into recesses of the rock, where the slightest slip would be instantly fatal to the adventurers, who see nothing below them but the turbulent surf dashing among the chasms of the rock.

V. Chinese fruit, called Lé-ché (*Dimo carpus*), from the province of Fokien. Of this fruit there are many varieties, arising chiefly from situation, and the care bestowed on its cultivation. It is not found in the northern provinces, but has been introduced into the Archipelago from China.

VI. and VII. Two other varieties of Lé-ché.

VIII. Longans, or Lung yen (Dragon's eye), so called from its resemblance to the eye-ball, when divested of its shell. This is another variety of the above fruit.

IX. Chinese Olive (*Cannarium*). This fruit has been so called merely from the colour and shape somewhat resembling that from the Levant; it is a very ordinary fruit, and is usually pickled.

A considerable portion of the food of the Chinese consists of fruits, which is, at least in the southern parts of the empire, both cheap and abundant. Fruit-stalls line the sides of the streets, and baskets full fill the door-ways of shops. The variety is not so great as in western countries, where exotic fruits are added to the indigenous; nor is the flavour of Chinese fruits, as a whole, equal to that of other lands where skill and science have combined to improve the production of nature.

The Chinese have no general name for the orange, each variety (of which there are several) bearing a different name. This fruit is very abundant in the winter season, and species of the genus, especially the citron and Kin keuh, are raised in pots as ornamental shrubs.

The peach is cultivated in China, though it is not usually allowed to

attain its full maturity on the tree. This practice of picking fruits, before they are fully ripe, is very common in China, and is often the chief reason of their insipidity. The peach tree is a great favourite with the Chinese, and its budding leaves, opening flowers, and general beauty, furnish abundant metaphors to their poets. The pears of China often grow to a large size, but their flavour, as well as that of the apple, is far inferior to the same fruits in England and elsewhere.

The quince and the papaw are both called "*tree melon;*" the former bears another name, "*the fruit of ten thousand ages,*" given to it from its unwithering nature.

X. Chinese gas-light toys. These are a preparation of sandal wood, &c.; one end being ignited, the gas is forced out through an aperture in the opposite direction.

XI. Chinese tobacco, in very general use among all classes, and is smoked by ladies as well as gentlemen. Cigars are made of the tobacco leaf rolled in paper, and so used; but in making cigars for foreigners, the leaf forms the wrapper as with us.

XII. Anomia Placenta, or pearl shell, used by the Chinese as a substitute for glass in windows (see No. 1341).

XIII. Very superior isinglass, used by the Chinese in soups and made dishes, similar to our vermicelli.

XIV. Another kind, but inferior in quality.

XV. A packet of pounded rice in an envelope of parchment; imported into China from Japan, and used by the Chinese medicinally.

XVI. Specimen of fine black tea, locally called "wheat-sheaves," from its form being similar to a sheaf of wheat.

The parcels of tea in this section of the case are of a very fine quality, and such as are never exported as merchandise, but are sent as presents by the Chinese merchants to their friends.

XVII. Specimen of the "Tea brick." According to Timkowski, the usual medium of exchange in Tartary is tea, made up into the shape of bricks, as here seen; it is pressed into flat cakes while green, from which it takes its name.

XVIII. Part of a similar brick as already described, though of a different quality.

XIX. Specimen of fine black teas (as in XVI.), locally termed "tea

faggots;" the quality is very fine, and is altogether used as expressed before.

XX. A ball of black tea.

XXI. Another variety of black tea packed in small globular parcels and esteemed for its quality.

XXII. Another tea brick as before described.

XXIII. A different variety of black tea, packed in a singular form, and enveloped in a dried leaf.

XXIV. Specimen of Chinese writing paper, with Chinese, or "Indian," ink, a small slab, and writing pencil.

The materials used in the manufacture of paper in China are various. The coarse yellow paper, used for wrapping parcels, is made from rice straw. The finer kinds are composed of the inner bark of a species of morus, as well as of silk and cotton, but generally of bamboo, as in the specimen here exhibited. The sheets are usually three feet and a half in length, and two in breadth.

The mode of making the last description is as follows:—

The bamboo stalks are cut near the ground and then sorted into parcels according to their age, and tied up in small bundles. The younger the bamboo, the better is the quality of the paper which is made from it. The bundles are thrown into a reservoir of mud and water, and buried in the ooze for about a fortnight to soften them. They are then taken out, and cut into pieces of a proper length, and put into mortars with a little water, to be pounded to a pulp with large wooden pestles. This semi-fluid mass, after being cleansed of the coarsest parts, is transferred to a large tub of water, and additions of the substance are made until the whole becomes of a sufficient consistence to form paper. A workman then takes up a sheet with a mould or frame of the proper dimensions, which is constructed of bamboo in small strips, made smooth and round like wire. The pulp is continually agitated by other hands, while one is continually taking up the sheets, which are then laid upon smooth tables to dry. According to others, the paper is dried by placing the newly made sheets upon a heated wall, and rubbing them with brushes until dry. This paper so made is unfit for writing on with liquid ink, and is of a yellowish colour. The Chinese size it by dipping the sheets in a solution of fish glue and alum, either

during or after the first process of making it. The fine paper used for letters, after sizing, is polished by rubbing it with smooth stones.

The writing apparatus of a Chinese scholar, consists of a square or cake of ink, a small black slab of schistus or slate, polished smooth, with a slight cavity at one end to hold water, a finely pointed hair pencil, and a supply of paper. These four articles, the ink, the slab, the pencil, and the paper, are called "the four precious implements;" a phrase indicative of their high respect for letters.

Such is the reverence paid by the Chinese to letters and literary pursuits, that they will not tread upon written or printed paper.

XXV. A card of invitation to an entertainment given by Howqua, on attaining his sixtieth year, addressed to the owner of this Collection. The preparations for this banquet were of the most extensive character, and the sumptuous entertainment lasted two weeks. The expense incurred upon this occasion was nearly 200,000 dollars, or £40,000 sterling.

The literal translation is as follows:—"On the seventeenth day, the spring tea waits for the splendour of your presence. (I) most respectfully announce the felicitous season, and worshipfully invite you at six o'clock."

XXVI. A Chinese congratulatory letter and envelope.

The Chinese attach great importance to the graphic beauty of their written character,--and take unwearied pains to write their numerous communications in a clear, uniform, proportionate, and elegant manner. Of two points to be regarded, correctness and elegance, the former only is absolutely required of candidates at the literary examinations; but it adds greatly to the consideration in which they are held, if to this quality they add neatness and freedom. A stiffly written character, however correct may be the proportion of its parts, is little less displeasing to the eye of a Chinese than one written carelessly and out of proportion.

The letters of the Chinese are generally written on ornamented paper, called by them "flowered leaves," as in the one under review. The language of the following congratulatory epistle, on the attainment of advanced age, appears as *flowery* in its style as the leaves on which it is written:—

"The Eastern Viceroy blesses the Western Commander in a letter of congratulation on his advanced age.

"The fragrant amber's* resplendent beauties crowded together, and the chrysanthemum's diffusiveness, are emblems of your long life.

"Your excellency's happiness increases with the constancy of the revolving seasons, and demands the noblest congratulations.

"I, with inspired ardour, proclaim your praises to be equal to those of the full-orbed moon in her descending progress.

"Reverentially reverting to auspicious periods. May the minister born under the favour of the felicitous stag † preserve his divine joys :—may the lucky day ‡; the glittering two-edged sword §; the splendid variety of fragrant flowers ||; and the stork's ¶ devices added to the reeds and stones (used in divination) be favourable, and songs sung in concert with the music of gongs and flutes.

"May the felicitous stars shine brightly in the western border,** when there are flowers, bells, offerings, and minuet dancings at the birthdays of the aged.

"May the nectar of heaven (genial dews) remotely extend itself to the south pole, when commendations in full cups are drank; and the exhalation of the dews from the plants diffuse their fragrance.

"Elegant renovation casts honour on the vigour of your venerable years. Though indistinctly listening to the songs of the silk-gatherers, and of the rustic, you diffuse the rosy breath of spring's terraces ††; looking up for the breeze's blessing, and for the joys of the feathered tribe.

* The amber tree is said to live 1000 years, and is therefore considered by the Chinese to be an emblem of long life.

† A fabulous animal which appears in the world to prognosticate the birth of a sage. There was one, it is said, prior to the birth of Confucius.

‡ The period when admitted to office, alluding to the official signet given by the Emperor.

§ The sword of the literati. Civilians wear a two-edged sword. The sword of the military has but a single edge.

|| Probably an illusion to the colour of the buttons worn on the cap, by which the different ranks are distinguished.

¶ Which the genii are said to ride upon as an emblem of felicity.

** Old age, alluding to planets having passed the meridian.

†† Referring to the culture of lands on slopes and eminences, from which balmy breezes arise. "Rosy breath" is a literal translation from the Chinese, and will remind the reader of the English poet's "rosy breath of morn."

"How can I with sufficient reverence present this poor letter for your acceptance?—

"Offering my hearty congratulations, and sincerely inquiring after your highness' repose, I humbly consider your honour a reflecting mirror to display those superior powers which the highest praise vainly attempts to reach."

XXVII. Chinese drugs, consisting chiefly of herbs and other simples, together with a native physician's prescription.

Medical science among the Chinese is in a very different state from that to which it has been advanced by modern practitioners in the West. It is now where it was centuries ago: many diseases are regarded as incurable by them, for which modern improvement has devised sure and speedy remedies. It would probably be found, were the subject sufficiently examined, that the Chinese, as a nation, enjoy as good a degree of health, and on an average attain to as great an age, as any other people.

Preventive medicine, or *hygiene*, is a part of the benevolent art to which the Chinese pay great, but evidently not too much, attention; they say truly, "Prevention is better than cure." Diseases of the skin are very numerous among the Chinese. Their mode of dressing, and the little use made of the bath, are two of the principal reasons for their frequency. As we have elsewhere remarked, the *shirt* is unknown to the Chinese; and their under dress of whatever description it may be is seldom changed. In their ancient literature, mention is made of the bathing-tub, on which the sages had their maxims engraved; but public baths seem never to have existed in China, and private ones are not common nor much frequented.

Vaccination appears to have been entirely unknown to the Chinese until introduced in 1805 by the late Alexander Pearson, Esq., surgeon to the East India Company's factory, who both vaccinated numbers himself, and wrote a small tract in explanation of the theory and art: it was translated into Chinese by Sir George Staunton. From that time to the present, an efficient vaccine establishment has been maintained at Canton, first under the care of Doctor Pearson, and subsequently under a native gentleman, He-qua, who was initiated and well instructed in the business by the founder of the institution. From Canton the practice has spread into several, if not most, of the

provinces of the empire, and the tract has also been widely circulated, the Chinese publishers carefully suppressing its foreign origin.

The shop of an apothecary in Canton is said to contain usually not less than 300 medicines; yet the most intelligent Chinese affirm that 40 or 50 only are absolutely necessary in medical practice. The low state of the art may partly be explained by the small consideration in which it is held, and by there being no public schools of medicine or any way of acquiring their limited knowledge, except by engaging with some person already in practice. Stags' horns are a prominent figure among the embellishments of a druggist's shop in China; bundles of them are suspended from the ceiling, or disposed in different parts of the office; and it is not common to see a shop, however scanty the assortment of wares, which cannot exhibit this much valued remedy. It has the credit of being a cure for pulmonary affection. No license is required for engaging in the practice of medicine in China; but the physician must beware lest his medicines fail to have the desired effect. The following extract from the penal code will shew the summary manner in which empirics are dealt with.

"Whenever an unskilful practitioner in administering medicines or using the puncturing needle, proceeds contrary to the established forms and thereby causes the death of a patient, the magistrate shall call in other practitioners to examine the medicine or the wound, and if it appears that the injury done was unintentional, the practitioner shall then be treated according to the statutes for accidental homicides, and shall not be allowed any longer to practice medicine. But if designedly he departs from the established forms, and deceives in his attempts to cure the malady in order to obtain property, then according to its amount he shall be treated as a thief; and if death shall ensue from his mal-practice, then, for having thus used medicine with intent to kill, he shall be beheaded."

The remuneration to the physician varies according to the standing and reputed skill of the practitioner, and is generally by contract, regulated by the means of the party, for the entire cure of the malady. When a cure is not effected, no payment is required. In dangerous cases the fee is sometimes very large.

While anatomy is admitted by western physicians to be the basis of

medical science, it is by the Chinese, as a distinct science; a separate branch of the healing art almost wholly unknown and neglected. The single fact that dissection is seldom if ever attempted in China, is evidence enough to prove that there cannot be any very accurate knowledge of the human frame and its functions. There is not, probably, one in the empire who would venture to open a vein or amputate a finger.

CHINESE SUMMER AND WINTER CAPS.

660. Black satin cap, worn by the Buddhist priests.
661 & 662. Summer caps, worn by private gentlemen.
663. Gentlemen's satin winter cap.
664. Embroidered canonical head dress.
665. Winter caps, made of crape.
666. A gentleman's cap, made of a peculiar sort of felt, and worn i winter, called "Maou-chen."
667 & 668. Children's embroidered caps.
669. A gentleman's winter cap, made of crape and velvet.
670 & 671. A pair of gentleman's long leather boots, for wet weather.
672 & 673. Ladies' small leather boots for wet weather.
674. Ladies' small leather shoes, with wooden soles.
675. Ladies' leather boots of a small size.
676. Women's leather shoes, with wooden soles.

CASE XLIII

CHINESE SHOES.

677. Shoes for ladies having large feet, of which a great variety is exhibited in this case. The lower part of the soles is formed of dressed pig's skin, the rest of compressed paper.

678. Shoes for ladies having small feet, called by the Chinese "Kin-lëen" "Golden lilies."

679. Shoes for ladies, same as No. 677.

680 & 681. Children's summer shoes.

682. Children's shoes, the upper parts made of grass.

683 & 684. Pair of lady's small shoes, the upper parts made of grass.

685. Gentlemen's shoes of various patterns.

686. Gentlemen's shoes for wet weather, the upper part being of satin, the lower of wood; they are called "shwuy heae," "water clogs," and "muh heae," "wooden shoes."

CASE XLIV.

SMALL PORCELAIN ARTICLES.

687. A porcelain night-lamp.

688. A porcelain medicinal vessel.

689. A small porcelain flower-pot.

690 & 691. Two porcelain lamps in common use.

692. An ancient porcelain tea-pot.

693 to 695. Porcelain spoons and stands in general use.

696. A small porcelain medicinal vessel.

697. A porcelain tea-pot for boat use, suspended by wires from eyes in the upper part.

698. Several brown porcelain tea-pots, to which the Chinese are very partial.

699. A porcelain medicinal vessel.

700 & 701. Two porcelain dishes divided into compartments for sweetmeats.

702. Beautifully painted rice dish.

703 & 704. Two small white porcelain sweetmeat dishes.

705. A porcelain rice jar.

706 & 707. Two very richly painted hand-basins.

708. A large flower-pot with raised figures of a peculiar ware resembling bronze.

SMALL PORCELAIN ARTICLES.

709 & 710. Two very beautiful porcelain plates, on the former of which are written sentences, with various painted figures.

711. A small porcelain vessel, on which is painted a grotesque figure of a "kwei."

712 & 713. Two beautifully painted cups with covers and stands of egg-shell china.

714 & 715. Two other cups of a different pattern.

716 & 717. Two small porcelain tea-pots, on which are painted several figures and different maxims.

718 & 719. Two elegantly painted plates, and various cups of the finest porcelain.

720. A small and very ancient porcelain tea-pot.

721 & 722. Two small porcelain plates exquisitely painted.

723 & 724. A pair of beautifully painted flower-jars.

725 & 726. A pair of flower-pots, painted and gilt.

727 & 728. A pair of smaller porcelain flower-pots.

729 & 730. A pair of porcelain tea-cups with stands and covers, the workmanship of which is of the most gorgeous description.

731. A porcelain flower-jar.

732. A porcelain vase, a style of ware highly esteemed by the Chinese.

The lower section of this case is entirely filled with porcelain ware of the richest description.

CASE XLVII.

ARTICLES OF VERTÛ, &c.

733 & 734. Two silk girdles to confine the dress, which every gentleman in China wears.

735. A porcelain bowl, with a painting of the jungle fowl.

736. Very singular root of the bamboo, representing an old man wrapt in his mantle.

737 & 738. Two small incense vessels of glass.

739. Singular carving of a horse with a scroll on his back.

740. Carved ivory stamp or seal, having several concentric spheres in the handle.

741. A natural stone, bearing the resemblance of a Chinese apple.

742. Wine cups of pressed glass in imitation of stone. These are formed in various shapes, frequently square, and are used at feasts and marriage entertainments.

743. Ornamental stand, with bronze Buddha idol.

744. Ancient porcelain incense vessel, on stand.

745. Small ebony boxes, inlaid with pearl-shell, and containing flint, steel, and punk.

746. Curious natural stone, in form of a mango.

747. Several pairs of ivory "chop sticks," "seang choo;" made use of by the Chinese in the place of a knife and fork.

748. A brown figured porcelain pencil-holder.

749. A vessel to contain water used with Indian ink, cut out of a stone in the form of fruit.

750. Ornamental stand and vessel.

751. A small metallic mirror, on a carved stand.

752. Curious porcelain vessel.

753. A beautiful small incense vessel, on stand.

754. Metallic mirror, as 751.

755. Antique porcelain vessel or cage, on stand, for containing sweet-scented flowers, emitting an agreeable perfume.

756. A beautiful sculptured marble vase, having for its handle a representation of a lion drinking from the vessel.

757. A Gentleman's embroidered watch-pocket.

758 & 759. A Gentleman's embroidered knee-pans, for protecting the knee when kneeling before the mandarins.

760. Miniature painting of a Chinese lady on ivory.

761 & 762. A pair of beautifully painted jars.

763. Ornamental rosewood stand, with amulets on the top.

Here will also be noticed several "charm books," very small in size, and containing virtuous sentences, which are supposed to keep off evil spirits. These are carried about the person. The Chinese inscribe words and sentences on their girdles, and paste them on the lintels and posts of their doors, not only as moral sayings worthy to be remembered and practically observed, but from the impression that they shall thereby be protected from noxious diseases and calamities often inflicted by invisible beings.

764. Beautiful fan for ladies' use, made in part of peacocks' feathers, and in part of elegantly embroidered work.

765 & 766. A pair of gentlemen's tobacco-pouches.

767 to 769. Specimens of carving from the bamboo tree.

770. A lady's fan, elegantly painted on silk, with ivory handle.

771 & 772. Gentlemen's net-work worn next the skin in warm weather, made of the twig of the bamboo.

773. Gentlemen's embroidered sash, with a pair of purses carried at the girdle of the wearer for holding areca nuts, &c.

"Purses," says Sir George Staunton, "are the ribbons of the Chinese monarch, which he distributes as rewards of merit among his subjects; but his own purse (alluding to a similar present made to the page of the British ambassador) was deemed a mark of personal favour, according to the ideas of eastern nations, among whom anything worn by the person of the sovereign is prized beyond all other gifts." The Imperial purse is of plain yellow silk, with the figure of the five-clawed dragon, and some Tartar characters worked in it.

774. A gentleman's fan, with embroidered case, and two crimson silk sashes, as 773.

775 & 776. A pair of sandals, worn by coolies; the soles are made of strips of loose leather, placed crossways.

777. A pair of sandals, being a piece of flat leather, with a loop for the great toe, and strings for the heel.

778. A pair of sandals, made from rice straw.

MISCELLANEOUS ARTICLES.

779. Ornamental stand, with gilt Buddha.

780. Small metallic vase, inlaid with silver.

781. Small copper box, of peculiar shape, to contain the lime which is used for chewing with the nut of the areca palm, *areca catechu*, and the betel leaf, *piper betel*, used as a masticatory so universally throughout the East.

The habit of chewing this preparation has extended from the islands where the plant is found to the continent of Asia, and is now used from the Red Sea to the Pacific Ocean. Most of that imported into China comes from Java, Malacca, and Penang. The areca nut is the fruit of a slender palm, not over six inches in diameter, and thirty feet high. The nut resembles a nutmeg in shape, colour, and internal structure, but is a little harder and larger, and is called betel nut from its being always eaten in combination with the leaf of the betel pepper. The flavour of the leaf is very peculiar, having an aromatic taste, and is a little pungent. This vine requires a rich soil and an abundance of water. The tree on which it is supported, it is affirmed, affects the quality and quantity of the produce. The preparation of the betel nut for use is very simple. The nut is cut into slices and wrapped in the raw leaves, together with a quantity of quick-lime, made of the shells of small molluscæ, carefully calcined for this purpose, enough to give it a flavour: to the

latter is added a mixture of a red colour. All classes of people, male and female, are in the habit of chewing it. "It sweetens the breath;" so say those who use it: "It rectifies and strengthens the stomach, and preserves the teeth;" it gives the teeth, lips, and gums, a dark red colour, which is esteemed a mark of beauty in proportion to its deeper shade. Persons of rank carry it prepared for use in splendid cases suspended from their girdles. A present of one of these cases is esteemed a mark of high favour and friendship, and is valued accordingly. Poor people are contented with cases of simple construction, provided they contain the substance itself. In the streets and thoroughfares of Canton, temporary stalls are erected for the sale of this luxury, and the wayfarer may be refreshed in the outlay of a single *cash*, by a modicum of this preparation.

782. A grotesque lion of white porcelain on a stand. This kind of porcelain is held in higher esteem by the Chinese than any other. As a proof of this, it may be stated that the value of this small lion in China was about four pounds sterling.

783. A vessel of white porcelain, for holding sweet-scented flowers, representing a grotesque animal, the head of which is so formed that it can be taken off. The flowers are placed in the body, and the odour is exhaled through the mouth.

784. Figure of a camel, in white porcelain, with a dog on his back.

785. A carved paper weight, of coloured hard stone.

786. A metallic pipe, from the province of Keang Nan; the lower part of which is filled with water, and smoked on the principle of the hookah of Bengal, &c.; tobacco being used cut into very fine shreds, and the pipe filled at every inhalation by a servant who stands behind the smoker.

787 & 788. Two curiously carved roots.

789. Specimen of beautifully embossed lacquered ware, from Soochow.

790. A grotesque porcelain dog.

791. Broad rings of jade stone (yu) worn upon the thumb by archers in using the bow to prevent chafing. The value of these stone rings depend upon their colour: as much as five hundred dollars have been given by a Chinese for one of a peculiar shade.

792. Combs with maxims inscribed on them.

793. Small cases of coloured horse-hair, intended to hold sweet-scented flowers, and carried in the hand.

794. Brush used by printers to apply the ink to the wooden blocks; on which is a smaller brush made of vegetable fibres, and used for various purposes.

795. Small boxes of stained wood, opening with a spring, and covered with coloured straw, made at Fŭh-chow, the capital of Fŭh-keen province.

796. Brushes used by house-painters, with the hair inserted deep into the handles. When worn down, the wood is cut away to expose the bristles, and the operation is repeated until the brush is worn out.

797. Small pillows, used by the Chinese when reclining on any hard substance.

798. Pair of spectacles of curious construction.

799. Tobacco-pipe, as described in 786.

800. Writing pencils. The better kinds are protected by a brass case, it being essential to have a fine point in writing.

801. A grotesque porcelain unicorn.

802. Elaborate piece of carving from the root of the bamboo, of very extravagant device.

803. Small marble vase, formed from the cup of the flower of the lotus.

804. Embroidered pocket, worn by gentlemen.

805. Silk bags, for tobacco, having a maxim embroidered on the side, and attached to the pipe of the smoker.

806. A tea service of novel construction, used by government officers, and forming part of their travelling apparatus. The cups and saucers are of hard wood, lined and edged with white copper.

807. Chinese ivory puzzle.

808. Chinese gaming cards.

They are of various sorts. The most ancient and elegant are called "Teen-tsze-pae," "dotted cards." The dots have a reference to the stars. They were introduced by the Emperor Seuen-ho; and were originally called "Ya pae," "bone or ivory tickets."

809. A Chinese printed book of maxims.

810. Beautiful beads, turned from fragments of the malachite, or green copper ore, found near Nankin. They are used in necklaces for mandarins.

811. A rosary, made of the seed vessels of a plant.

812. An article made of copper, and used for the same purpose as our flat-irons. The smooth surface is here exhibited; the body is hollow, and receives the ignited coals.

813. Gentlemen's embroidered memorandum case.

814. Gentlemen's embroidered pockets.

815. Embroidered spectacle case.

816. Leather purses, used by the lower classes.

817. Leather (dog's skin) tobacco pouch.

818. Painting brush, composed of dyed horse-hair.

819. A basket, ingeniously wrought in bamboo.

820. Ornamental stand with odoriferous matches, which are burned in the houses of the Chinese day and night, and in sacrificing to their divinities.

821. A brown porcelain incense vessel.

822. A Model of a machine for pounding rice, sugar, &c. It is put in operation by a coolie* standing on the frame, and moving the lever with one foot.

823 & 824. Earthen vessel in frame work of bamboo, used as hand-furnace at Canton, and in the northern part of China, during cold weather, called "Ho-lung."

825. Model of a hand mill for grinding rice, &c.

826. A porcelain drum, used as a rest for the arm.

827. Mosquito brushes.

* The word Coolie here used is an Indian word, common among foreigners in Canton, as a translation of the Chinese Kwan-téen, applied to those who carry burdens.

CASE XLVIII.

SPECIMENS OF FINE CARVING, &c.

828. Coral bead necklace, worn by mandarins and gentlemen of rank.
829. Beautiful carved ornamental stand of hard wood, with a marble image of Buddha in the centre, inlaid metallic tripod on the right, and a dormant lion on the left.
830. Curiously distorted root, which, by the assistance of a little art has the appearance of a bird.
831. Curious piece of sculpture, representing a bird attacked by a monster of the lizard species.
832. Marble figure and stand.
833. Marble pencil rests.
834 & 835. A pair of ornamental barrel-shaped stands, the one on the left hand supporting a metallic censer; that on the right a vessel with shovel, &c., for arranging the ashes of the odoriferous matches.
836. An ornamental stand, on which is a superb carving, from the root of a bamboo tree, representing a grotesque figure feeding a frog.
837. A small root of a tree on a stand, resembling a deer.
838. A travelling apparatus, containing a knife and pair of chop-sticks, with which every gentleman is provided.
839. A Carved wooden figure and stand.
840. A very ancient white porcelain bottle-shaped vase, ornamented with a lizard, water lilies, and foliage, on a small stand of carved polished wood.
841. Ancient metallic idol.
842. Curiously sculptured stone pencil rests.
843. An ornamental stand, with bronze idols.

This specimen is supposed to be a thousand years old. It has been elsewhere remarked that Buddhism was introduced into China from India,

about the first century of the Christian era; and the idols here exhibited are thought to have been of a very early importation into that country.

844. A Chinese sceptre, called "Joo-ee."

It has been thus described:—This ornament, which has sometimes, for want of a better name, been called a sceptre, is, in fact, an emblem of amity and good will; of a shape less bent than the letter S, about eighteen inches in length, and cut from the jade or yu stone. It is called joo-ee, "as you wish;" or, as the phrase is, "Sze Sze, joo-ee," *i. e.*, "Every thing according to your wish," an expression of good feeling towards a person, and is simply exchanged as a costly mark of friendship; but that it had a religious origin seems indicated by the sacred flower of the lotus (*nymphæa nelumbo*) being generally carved on the superior end. Dr. Morrison also remarks that joo-ees were carried in the hands by ancient governors or princes of state, as the signal of authority; the Emperor gave them as the badge or seal of his appointment. They are frequently of great value.

845 & 846. Ornamented stands, on which are carvings from the root of the bamboo.

847. Ornamental stand, with ancient bronze lion.

848. Curious root on stand, exhibiting a bird.

849. Very ancient sculptured dog.

850. Polished cornelian in carved frame, intended to support a cake of ink.

851 to 855. Five beautiful carvings on stands.

856 & 857. Two carved and polished barrel-shaped stands, on which are very ancient and grotesque bronze lions.

858. Metallic figure, representing a female divinity on a recumbent elephant.

859 & 860. A pair of very beautiful ornamental stands, with marble tops, on which are grotesque sculptured figures, and elegantly wrought baskets of bamboo.

861. Ornamental stand, with variegated marble top, on which is placed a stone in a frame formed from the root of a tree.

This is covered with sculptured hieroglyphics, and is held by the Chinese in religious veneration.

CONCHOLOGY.

These cases, with the opposite (23 and 24), are filled with numerous specimens of conchology, which are labelled.

ORNITHOLOGY, &c.

862. Francolinus Perlatus. . . . . Pearled Francolin.
863. Ditto. . . . . Ditto.
864. Querquedula Falcaria . . . . . Falcated Duck.
865. Manis Javanica . . . . . Javanese Manis.
866. Coturnix Chinensis. . . . . Chinese Quail.
867. Lanius Chinensis . . . . . Chinese Shrike.
868. Ianthocincla Canora . . . . . Crying Thrush.
869. Coccothraustes Melanurus . . Grey-necked Grosbeak.
870. Pyrgita Rutilans . . . . . Ruddy Sparrow.
871. Ditto female . . . . . Ditto.
872. Psittacula Galgula . . . . . Blue-Crowned Parrot.
873. Ditto female . . . . . Ditto.
874. Melophus Lathami . . . . . Latham's Bunting.
875. Coccothraustes Melanurus . . Grey-necked Grosbeak, female.

876. Turdus Merula . . . . . Common Blackbird.
877. Gallinula Chloropus . . . . . Common Gallinule.
878. Gallinula Phœnicura . . . . . Red-tailed Gallinule.
879. Dafila Acuta . . . . . Pintail Duck.
880. Calœnas Cruenta . . . . . Red-breasted Pigeon.
881. Hystrix Cristata . . . . . Porcupine.
882. Paguma Larvatus . . . . . Masked Paradoxure.
883. Viverra Indica Pallida . . . . Indian Civette or Rasse.

This animal yields the "dedes," a scent much esteemed by the Malays.

CAGE III.

ORNITHOLOGY, &c.

884. Querquedula Formosa . . . . . Baikal Teal.
885. Coturnix Communis . . . . . Common Quail.
886. Anthus . . . . . Titlark.
887. Herodias Garzetta . . . . . Little Egret.

The egret, stork, crane, and other shore birds are favourites of the Chinese; the crane is an emblem of longevity; and similes are taken from the soaring flight, periodical migrations, nightly screams, and other habits of these birds.

888. Oriolus Chinensis . . . . . Chinese Oriole.
889. Asio Brachyotus . . . . . Short-eared Owl.
890. Halcyon Atricapilla . . . . . Black-capped Kingfisher.
891. Copsychus Longirostris . . . . Long-billed Copsychus.
892. Carduelis Sinica . . . . . Chinese Goldfinch.
893. Melophus Lathami . . . . . Latham's Bunting.

894. Gallinula Phœnicura. . . . . Red-tailed Gallinule.
895. Liothrix Sinensis . . . . . Chinese Liothrix.
896. Yunx Torquilla. . . . . Wryneck.
897. Mareca Penelope . . . . . Widgeon.
898. Querquedula Crecca . . . . . Common Teal.
899. Viverra Zibetha. . . . . Chinese Zibeth.
This animal yields the scent called " zibeth."
900. Helictes Moschata . . . . . Musk Martin.
901. Paguma Larvatus . . . . . Masked Paradoxure.

Of zoology, as a science, the Chinese know very little; their observations being confined to species. Their classification of animals is, however, better than that of plants, as the marks by which the former are grouped in popular classifications are much less recondite than in the latter. An old and popular arrangement of the whole animal world by the Chinese is into five divisions: that of feathered, hairy, naked, shelly, and scaly animals; at the head of each of these divisions stands a type, technically called " chang," chief or superior. The phœnix, unicorn, man, tortoise, and dragon, are the respective types of these divisions, and in themselves comprise all the good qualities of all the other 360 species found in it.

The arrangement followed in the " Pŭn Tsaou" is more elaborate than the popular one, and exhibits more study than that found in any other work; animals are there assorted into groups sufficiently natural, but as there are no settled principles of arrangement, it still comprises many anomalies; as, for instance, the bat and flying squirrel are said to be the only birds with hairy wings, and the pangolin (*manis*) the only fish that has legs!

902 & 903. Artificial candles, decorated with flowers made from the pith of a plant, known in this country by the term "rice-paper."

These candles are used in temples in front of their idols, in the houses of the wealthy, and in the celebration of the new year, a moveable feast, which occurs on the second new moon after the winter solstice. The body or stem of the candle is of wood, and at the top, instead of wick, is inserted a small brass receptacle for oil, as being more economical.

The candles in common use are made from the vegetable grease of the seed of the *croton sebiferum*. This seed is contained in a three-lobed berry, and is surrounded by a white substance resembling tallow in consistence. It is in the first place crushed in an iron rut which forms the arc of a circle, and in which a heavy iron wheel, suspended from a beam above, or otherwise, worked by the feet of a coolie, rolls backward and forward. When sufficiently crushed, it is heated over a slow fire to melt the grease, and then subjected to the press. The same object is frequently gained by boiling the bruised seed in water, and skimming the grease from the surface. The wicks made use of are very large, and as this substance easily melts, the candles made from it are coated on the outside with wax. They burn rapidly, with much smoke, and give a very poor light.

A great variety of ornaments made of tinsel, in imitation of flowers, figures, &c., are also used upon the above occasions, which the Chinese make out of iron, rice, and brass leaf, for religious purposes. Their manufacture employs a separate class of workmen, and they are made to sell from one mace to one hundred dollars and upwards a pair. Their form somewhat resembles a bundle of plumes; the figures are inserted upon the front, and the appearance is gaudy in the highest degree.

904. A military officer's saddle, bridle, &c.. It is one of the most expensive kind, and such as are but seldom seen. Those used by inferior officers are generally of leather and nankeen.

905. A large porcelain dish on a stand, containing two specimens of enamel, in imitation of the Pekin peaches.

906. Lamp carried on the shoulders of a bearer in marriage processions.

907. Lamp pole for the above.

908 & 909. Splendid specimens of embroidery, worked by men, as is often the case in China. The Chinese excel all other nations in this beautiful art.

910 & 911. Two ornamental stands, and plates of fruit, modelled in clay.

912 & 913. Candles, as described in Nos. 902 & 903.

914 & 915. Ingeniously worked silk tassels, attached to bed-hangings.

916. On the bottom of this case is spread a Chinese carpet, being a specimen of their few woollen manufactures. The pattern is printed similar to our druggets.

From the ceiling of this case is suspended a state lantern, richly embroidered and decorated.

CASE LIV.

ORNITHOLOGY.

917. Argus Giganteus . . . . . Argus Pheasant.

918. Turtur Suratensis . . . . . Surat Turtle Dove.

919. Acridotheres Tristis . . . . . Paradise Grackle.

920. Turtur Suratensis . . . . . Surat Turtle Dove.

921. Argus Giganteus . . . . . Argus Pheasant, female.

922. Palœornis Malaccensis . . . . Malacca Ring Parrakeet.

CHINESE LANTERN.

State chair, as described in No. 372.

CHINESE PAGODA.

Contains a model of a pagoda, seven stories high, beautifully carved from gypsum. On the floor of each story is placed a gilt Buddha idol.

Contains numerous specimens of insects.

Contains a variety of butterflies.

Various specimens of fish from the waters of China, so prepared and preserved as to need only their natural element to give them the appearance of life.

CHINESE LANTERNS.

These depend from the ceiling in all parts of the saloon, and are of almost every imaginable form and size. In scarcely anything do the taste and ingenuity of the Chinese appear to better advantage than in the manufacture of these curious and characteristic articles. They are

made of horn, silk, glass, paper, and sometimes of a netting of fine thread overspread with a thick coating of varnish. The frame work is often carved in the richest manner; the silk which covers it is elegantly embroidered or painted with landscapes representing nature in her gayest moods, and the various decorations lavished upon them are in a corresponding style. As a national ornament peculiar to the Chinese, the lantern does not give place to any similar display found in any other country.

The fondness of the Chinese for lamps and lanterns, and the universal use of them, constitutes one of the marked peculiarities in the customs of the race. A late writer remarks, that a Chinaman and his lantern seem wedded together, and the former is rarely found without the latter. They are placed in the streets, temples, boats, &c., and are always to be seen in the hands of pedestrians after dark. The same writer relates the following amusing anecdote, as affording a striking and original exemplification of both the power and habit of the national peculiarity above referred to:—"When Captain Maxwell passed the Bogue in the Alceste frigate, as he came up with the battery of the A-nung-hoy, the fort appeared well lighted, and a brisk cannonade was commenced upon the ship. However, after the first broadside had been fired upon the fortress, and when the vessel was scarcely half a musket-shot from it, the whole place was deserted, and the embrasures were quickly darkened. The Chinese were thoroughly frightened, and ran off with a most edifying precipitation. At the same time, instead of concealing their flight in the darkness of the night, each man seized his lantern, as he had done a hundred times before, and clambered with it up the steep side of the hill immediately behind the fort. The sight of so many bald-pated soldiers, with their long cues dangling at their backs, each with a great painted balloon in his hand, was extremely ludicrous, and took away any slight inclination the marines might have had to get a shot with their muskets at such excellent marks."

The lamp oil in common use is extracted from the ground-nut, *Arachis Hypogen*, which grows luxuriantly in China. The same kind is used for culinary purposes, and supplies almost entirely the place of butter. It is said to be of a very good quality, burning freely, and with but little smoke.

MAXIMS ON THE ENTABLATURE AND OTHER PARTS OF THE SALOON.

"*Good sayings are like pearls strung together: inscribe them on the walls of your dwelling, and regard them night and day as wholesome admonitions.*"—(Chinese maxim.)

The "*excellent sayings*" of the Chinese philosophers are held in the highest veneration. In allusion to the precepts of Confucius, they speak of them as "*The glory of ancient and modern times.*" He is termed, "*The instructor of ten thousand ages,*" and is styled by his followers, "*The perfect Sage,*"- "*Most Holy.*"

Mencius, a disciple of Confucius, who figures largely in Chinese history, was the writer of that portion of "The Four Books" which goes by his name (B.C. 350); contemporary with Xenophon, Herodotus, and Socrates.

These maxims (Tuy-lëen) are written on silk or paper, or carved on wood; and are hung in pairs, on the walls or pillars of dwellings and temples as ornaments. In ancient times, before the invention of paper, documents were written on slips of bamboo, on which characters were inscribed with a pointed instrument; a practice in use prior to the invention of pencils and ink.

The visiter will observe that over the capital of each pillar is a piece of carving of circular form, gilt, and painted vermilion and green alternately. There are ten of these on each side of the saloon. Each has a Chinese character carved in the centre. The characters on the right to a person entering, form the following maxim:—"Loo yaou che ma leih: jih kew këen jin sin." The interpretation of which is, "By a long journey we know a horse's strength; so length of days shews a man's heart."*

The characters on the opposite side of the room, commencing from the lower end, form the following maxim:—"Kwa tëen puh nă le: le hea puh ching kwan." The interpretation of which is, "In a field of

* The Chinese call the heart, the "*well in the centre.*"

melons, do not pull up your shoe : under a plum tree, do not adjust your cap :" *i. e.*, be careful of your actions under circumstances of suspicion.

Between these circular carvings are maxims placed horizontally, and extending around the whole entablature, As is customary in China, the maxims here placed opposite each other, are embellished exactly alike, though the maxims themselves are not the same. It is unnecessary to give the interpretation of all these, as there are so many. A few are subjoined as specimens :—

"As the scream of the eagle is heard when she has passed over, so a man's name remains after his death."

"Though a tree be a thousand chang* in height, its leaves must fall down, and return to its root."

"Following virtue is like ascending an eminence ; pursuing vice is like rushing down a precipice."

"Man perishes in the pursuit of wealth, as a bird meets with destruction in search of its food."

"The cure of ignorance is study, as meat is that of hunger."

"Unsullied poverty is always happy ; while impure wealth brings with it many sorrows."

"Petty distinctions are injurious to rectitude ; quibbling words violate right reason."

"Those who respect themselves will be honourable : but he who thinks lightly of himself will be held cheap by the world."

"It is equally criminal in the governor and the governed to violate the laws."

"In learning, age and youth go for nothing ; the best informed take the precedence."

"Time flies like an arrow ; days and months like a weaver's shuttle."

"In making a candle we seek for light ; in reading a book we seek for reason : light to illuminate a dark chamber ; reason to enlighten man's heart."

"Let every man sweep the snow from before his own doors, and not trouble himself about the frost on his neighbour's tiles."

* A chang is ten Chinese cubits, each fourteen and a half inches.

"In security do not forget danger; in times of public tranquillity do not forget anarchy."

"By learning, the sons of the common people become public ministers; without learning, the sons of public ministers become mingled with the mass of the people."

"A man by the cultivation of virtue consults his own interest; his stores of wisdom and reflection are every day filling up."

Confucius says, "The capacity for knowledge of the inferior man is small and easily filled up; the intelligence of the superior man is deep and not easily satisfied."

"Would you understand the character of the prince, examine his ministers; would you know the disposition of any man, look at his companions; would you know that of a father, look at his son."

"Those who have discharged their duties as children, will in their turn have dutiful children of their own; the obstinate and untoward will again produce offspring of the same character: to convince you, only observe the rain from the thatched roof, where drop follows drop without the least variation."

"Virtue is the surest road to longevity; but vice meets with an early doom."

The brief sententious sayings of gifted men in all ages and nations have exerted a powerful influence over the public mind; and it must be admitted that, in general, they contribute largely to promote social comfort, propriety, morality, and correct judgment. Such are the inspired proverbs of Solomon, which will endure through all time. Such too, the fine old proverbs of England, Spain, and France, as well as thousands of maxims of the people of Asia. Indeed, the aphorisms of a country may be quoted as indicating, in some measure, the genius, sense, and mental characteristics of its inhabitants; and we know of no nobler monuments of ancient literature than the proverbs which have been transmitted to us. How common--how almost necessary, both in speaking and writing—is the introduction of some maxim by way of enforcing an argument or promoting a principle! And many of the best passages in the essays and other compositions of modern authors, will often be found, on careful investigation, to contain the exact sentiments of an old proverb, though perhaps somewhat elaborated, and clothed

in the costume of novel phraseology. The Chinese are celebrated, even more than the Persians, Arabs, and Hindoos, for their aphorisms and maxims.

We have elsewhere noticed the striking similarity that exists between many ancient maxims of the Chinese, and the precepts contained in Holy Writ. We subjoin a few of the moral aphorisms that adorn their temples and dwellings, and which will be found to harmonise with many passages of Scripture :—

CHINESE MAXIMS.	PROVERBS OF SOLOMON.
"Virtue is the surest road to longevity: but vice meets with an early doom."	"The fear of the Lord prolongeth days: but the years of the wicked shall be shortened."—Chap. x. 27.
"Unsullied poverty is always happy; while impure wealth brings with it many sorrows."	"Treasures of wickedness profit nothing: but righteousness delivereth from death."—Chap. x. 2.
"The heart is the fountain of life."	"Out of the heart are the issues of life."—Chap. iv. 23.
"Wine and good dinners make abundance of friends: but, in the time of adversity, not one is to be found."	"Many will entreat the favour of the prince; and every man is a friend to him that giveth gifts."—Chap. xix. 6.
"Honours come by diligence: riches spring from economy."	"The hand of the diligent shall bear rule: but the slothful shall be under tribute."—Chap. xii. 24.
"If a man be not enlightened from within, what lamp shall he light? If his intentions are not upright, what prayers shall he repeat?"	"The sacrifice of the wicked is abomination: how much more, when he bringeth it with a wicked mind."—Chap. xxi. 27.
"If you love your son, give him plenty of the cudgel: if you hate your son, cram him with dainties."	"He that spareth his rod hateth his son: but he that loveth him chasteneth him betimes."—Chap. xiii. 24.

RITER OF PROVERBS

"The slow horse is fated to receive the lash: the worthless man will ultimately get his deserts."	"A whip for the horse, a bridle for the ass, and a rod for the fool's back."—Chap. xxvi. 3.
"A virtuous woman is a source of honour to her husband: a vicious one causes him disgrace."	"A virtuous woman is a crown to her husband: but she that maketh ashamed is as rottenness in his bones."—Chap. xii. 4.
"When mandarins are pure, the people are happy."	"When the righteous are in authority, the people rejoice: but when the wicked beareth rule, the people mourn."—Chap. xxix. 2.
"A man without money is a reptile: but with money a dragon."	"The rich man's wealth is his strong city: the destruction of the poor is their poverty.—Chap. x. 15.
"Every blade of grass has its share of the dews of heaven; and though the birds of the forest have no garners, the wide world is all before them."	"Behold the fowls of the air; for they sow not, neither do they reap, nor gather into barns; yet your heavenly Father feedeth them."—(Christ's sermon on the Mount.)—Matt. vi. 26.
"Wisdom, and virtue, and benevolence, and rectitude, without *politeness*, are imperfect."	"But the fruit of the Spirit is love, joy, peace, long-suffering, *gentleness*, goodness, faith," &c.—Paul to the Galatians, v. 22.
"That which touches vermilion is reddened."	"Evil communications corrupt good manners."—1st Paul to the Corinthians, xv. 33.

PAINTINGS.

[*The enumeration of Pictures in the Collection commences with No.* 1000, *which the visiter will find on the left hand of the screen, fronting the entrance to the Saloon.*

It may be proper here to remark, that all Paintings and Drawings in this Collection are by Chinese Artists exclusively.]

The Fine Arts in China are undoubtedly far from having reached the perfection that belongs to them in the enlightened nations of Christendom; yet an examination of the paintings in this collection, will satisfy every candid mind that great injustice has been done to Chinese artists, in the opinions hitherto entertained respecting their want of ability and skill. They paint insects, birds, fishes, fruits, flowers, and portraits, with great correctness and beauty; and the brilliancy and variety of their colours cannot be surpassed. They group with considerable taste and effect; and their perspective, a department of the art in which they have been thought totally deficient, is often very good. Light and shade they do not well understand, and they positively object to the introduction of shadows in pictures. But in paintings for foreigners, they endeavour to meet the ideas of their employers, by the introduction of light and shadow. Barrow, as quoted by Davis, says, that "When several portraits by the best European artists, intended as presents for the Emperor, were exposed to view, the mandarins, observing the variety of tints occasioned by the light and shade, asked whether the originals had the two sides of different colours. They considered the shadow of the nose as a great imperfection in the figure, and some supposed it to have been placed there by accident."

1000 to 1023. A series of coloured drawings (twenty-four in number), representing the several stages of the black tea process, from the picking of the leaves to its final transportation, as practised in Fokien, lying between the 27 and 28 degs. north latitude, on the south-east declivities of a range of hills, dividing that province from Keang-se.

The Bohea Hills, which name has been introduced into the English through the Fokien pronunciation of Woo-e, include two ranges, one of which is called the Woo hills, and the other the E hills, and are situated

in the department of Këen-ning, and the district of Tsung-gan, being a part of a chain of mountains which runs through the central parts of the empire.

The name given the hills is derived from two brothers, Woo and E, who were sons of an ancient prince, and when he died refused to succeed him, but retired to settle on these hills far from their patrimony, and built them a dwelling, which after their death was called the palace of Woo-e. There is a temple to their memory, in which incense is burnt. The circuit of the hills is 120 le, in all of which the tea is raised. A stream divides the hills, the E being on the north side, and the Woo on the south; and the tea from the former is considered the best, probably because of the southerly exposure given to the plants. There are many villages among the hills where the cultivators and tea farmers reside, but the tea itself is for the most part brought for sale to the village of Singtsün, where are shops and warehouses for exposing it, and where the purchasers come to examine and price the different qualities.

1021 to 1027. Four interior views of Ponkeiqua's grounds at Honan.

1028 to 1030. These three drawings, with those on the opposite pillar (Nos. 1333, 4 & 5), represent the rearing of the silk-worm as conducted at Nankin, from the hatching of the silk-worm egg, to the final weaving of the silk, together with the culture of the mulberry tree.

Mr. Barrow, who observed the management of the trees and silk-worms in Chĕ-Keang, confirms the usual Chinese accounts, by saying, that "The houses in which they are reared are placed generally in the centre of each plantation, in order that they may be removed as far as possible from every kind of noise; experience having taught them that a sudden shout, or bark of a dog, is destructive of the young worms. A whole brood has sometimes perished by a thunder storm." The chambers are so contrived as to admit the use of artificial heat when necessary. Great care is taken of the sheets of paper on which the multitudes of eggs have been laid by the silk-worm moths; and the hatching of their eggs is either retarded or advanced, by the application of cold or heat, according to circumstances, so as to time the simultaneous exit of the young worms, exactly to the period when the tender spring leaves of the mulberry are most fit for their nourishment.

They proportion the food very exactly to the young worms, by weighing the leaves, which, in the first instance, are cut into small pieces; but afterwards, as the insects become larger, are given to them whole. The greatest precautions are observed in regulating the temperature of the apartments, and in keeping them clean, quiet, and free from smells. The worms are fed upon a species of small hurdles of basket-work, strewed with leaves, which are frequently shifted for the sake of cleanliness, the insects readily moving off to a fresh hurdle, with new leaves, as the scent attracts them. In proportion to their growth, room is afforded them by increasing the number of these hurdles, the worms of one being shifted to three, then to six, and so on, until they reach the greatest size.

When the worms have cast their several skins, reached their greatest size, and assumed a transparent yellowish colour, they are removed into places divided into compartments, preparatory to their spinning.

In the course of a week after the commencement of spinning, the silken cocoons are complete; and it now becomes necessary to take them in hand, before the pupæ turn into *moths*, which would immediately bore their way out, and spoil the cocoons. When a certain number, therefore, have been laid aside for the sake of future eggs, the pupæ in the bulk of the cocoons are killed, by being placed in jars, under layers of salt and leaves, with a complete exclusion of air. They are subsequently placed in moderately warm water, which dissolves the glutinous substance that binds the silk together, and the filament is wound off upon reels. This is put up in bundles of a certain size and weight, and either becomes an article of merchandise, under the name of "raw silk," or is subjected to the loom, and manufactured into various stuffs, for home or foreign consumption. Notwithstanding the apparent simplicity of their looms, they will imitate exactly the newest and most delicate pattern from England or France. The Chinese particularly excel in the production of damasks and flowered satins. Their crape has never yet been perfectly imitated; and they make a species of *washing* silk, called at Canton "pongee," which becomes more soft as it is longer used.

The two pursuits or professions, namely, husbandry and the silk manufacture, the chief sources of food and clothing, form the subject of

the sixteen discourses to the people, which are elsewhere noticed. It is there observed, that "From ancient times the Son of Heaven himself directed the plough; the Empress planted the mulberry tree. Thus have these exalted personages, not above the practice of labour and exertion, set an example to all under heaven, with a view to leading millions of their subjects to attend to their essential interests."

In the work, published by imperial authority, called "Illustrations of Husbandry and Weaving," under the latter head is detailed all the operations connected with planting the mulberry, and gathering the leaves, up to the final weaving of the silk. Besides the common mulberry of China, which differs somewhat from that of Europe, they occasionally, in feeding the worms, have recourse to a wild specimen of the *morus* tribe, as well as to the leaves of another tree, supposed to be a variety of ash. The principal object, in the cultivation of the mulberry for feeding silk-worms, is to produce the greatest quantity of young and healthy leaves, without fruit. For this reason, the trees are not allowed to exceed a certain age and height. They are planted at a convenient distance from each other, on the plan of a quincunx, and are said to be in perfection in about three years. The mulberry tree for silk-worms is chiefly cultivated in Chĕ-keang, which province, together with the only three others that produce fine silk, namely Keang-nan, Hoo-pih, and Sze-chuen, is crossed by the thirtieth parallel of latitude. Chĕ-keang is a fine alluvial country, intersected by numerous rivers and canals, with a climate that corresponds pretty nearly with the same latitude in the United States of America. The soil is manured with mud, which is dug from the rivers, assisted with ashes or dung; and the spaces between the trees are generally planted with millet, pulse, or other articles of food. The time for pruning the young trees, so as to produce fine leafy shoots, is at the commencement of the year. About four eyes are left on every shoot, and care is taken that the branches are properly thinned, with a view to giving plenty of light and air to the leaves. In gathering these, they make use of steps, or a ladder with a prop, as the young trees cannot support a ladder, and would besides be injured in their branches by the use of one. The trees, with their foliage, are carefully watched, and the mischiefs of insects prevented by the use of various applications, among which are some essential oils.

The young trees, of course, suffer by being stripped of their leaves, which are the *lungs* of the plants, and this is an additional reason for renewing them after a certain time. They endeavour, in part, to counteract the evil effect by pruning and lopping the tree, so as to diminish the wood when the leaves have been stripped, and it is probable that a few leaves are left on. It is surprising, however, to observe how soon a tree in those climates will recover its leaves in the summer or autumn, after having been entirely stripped of them by a typhoon or hurricane. Fresh plants are procured by cuttings or layers, or, sometimes, from seed. When the trees grow too old for the production of the finest leaves, and shew a greater tendency to fruiting, they are either removed altogether, or cut and managed so as to produce fresh and young branches. They generally contrive to obtain three crops of young leaves during the season.

1032. Portrait of the Tae Ho-shang, "harmony and elevation," the abbot or superior of the temple Hae-chwang sze, at Honan.

The rank of this distinguished Buddhist is indicated by the presence of the Seïh chang, a kind of official staff or crozier carried in the hand by the head of the priests of this sect.

This truly amiable prelate was the personal friend of Mr. Dunn, and contributed to the formation of this collection by his influence and exertion in procuring various specimens of vertû from the interior of the empire, into which, it is well known, the peculiar policy of the government of China forbids all foreigners to enter.

1033. View of the Grand Canal, where it is divided by an embankment from the lake Po-yang.

The imperial canal was principally constructed by Koblai-Khan and his immediate successors of the Yuen race, and extends from Tëen-tsin, near Pekin, to Hangchow-foo in Chĕ-keang, being about 600 geographical miles, and is called by the Chinese, "Yun-ho," "the river for the transportation of grain." It is said that 30,000 workmen were employed for nearly fifty years in its construction.

For the internal commerce of the empire, the Chinese are rendered almost wholly independent of coast navigation by their imperial canal; which, in point of extent and magnitude of undertaking, is, as well as the great wall, unrivalled by any other work of the kind in the whole world. The canal is navigable for large boats, and it is forty days'

The eggs of this bird are hatched in large quantities by artificial

journey in length. When the ships arrive at the sluices, they are raised up, whatever be their size, by means of machines, and they are then let down on the other side into the water, having no locks.

One principal merit of this great work, observes Mr. Davis, is its acting as a drain to the swampy country through which it flows, from Tëen-tsin to the Yangtsze-keang. Being carried through the lowest levels, and communicating with the neighbouring tracts by flood-gates, it has rendered available much that would otherwise be an irreclaimable swamp.

As it is, however, some individuals of the embassy, in passing through this desolate flat in 1816, were laid up with intermittents of rather a malignant character.

The large city of Hwae-gan-foo, near the Yellow river, extends for about three miles very much below the level of the canal.

In passing along its dilapidated walls, upon which we looked down from our boats, it was impossible not to shudder at the idea of any accident occurring to the banks of the canal, as the total destruction of the town must be certain. Near this point resides the Ho-tsung, or surveyor-general of the river, who has charge of its banks.

1031. Stands, with fruit, flowers, &c., on rice paper.

1035. Six drawings of native boats on rice paper.

In the lower right hand section of this frame is represented a "duck boat," locally so called. Immense quantities of domesticated ducks are reared by the Chinese, at an inconsiderable cost, particularly those who live on the rivers. They hold the same rank in the winged race that the pig occupies among quadrupeds. The particular kind of boat appropriated to duck-rearing in China, has a broad platform projecting over the water for the use of the birds, who are also honoured with the most roomy apartments within the boat itself. During the day they are allowed to have their freedom on shore, seeking their food; but they are trained to obey the call of a whistle, that, when at evening the signal is sounded, they instantly hasten back from their wanderings.

The flesh is cured by the bodies of the ducks being cut open, salted, and flattened, and in this state dried in the northerly winds during the cold weather.

The eggs of this bird are hatched in large quantities by artificial

heat. The process, as illustrated in the annexed drawing, is more simple than the ancient Egyptian oven.

1036. Landscape with summer-houses.

1037 & 1038. Two drawings of the interior of gentlemen's summer residences in China.

1039. Twelve varieties in Chinese ornithology, beautifully painted on *rice paper.*

The pithy substance, known in England by the term *rice paper*, having the appearance of white velvet, is obtained from a malvaceous plant. In the preparation for use, the stem of the plant is cut into small pieces in a circular manner, and the cylinder rolled out and flattened into squares. The chief use to which it is applied is in making artificial flowers; pillows are made of it; and of the cuttings, soles of shoes, on account of its lightness.

1040 & 1041. Furniture and stands, &c.

1041. Native map of China.

The Chinese, unassisted by foreigners, have done very little in the study of geography, or, as they term it, "*the records of the earth's principles.*" Nor have they made much use of the knowledge brought from abroad upon this subject. Geography is not with them regarded as a branch of education; and only a few, even of their literati, understand the first principles of the science.

1042. View of the city of Canton.

A glance at this production will correct a prevalent error respecting the inability of Chinese painters to produce perspective. Though light and shade are certainly a good deal neglected here, and the perspective is not perfect, yet the picture is by no means deficient in this respect; and the drawings of individual objects are extremely accurate. The point from which the view has been taken is the bank of the river opposite Canton, directly in front of the foreign factories, which occupy about one half the canvass. The scene, particularly upon the surface of the intervening river, is altogether novel, and highly characteristic. The national boats, of which there is a very great variety, have all their representatives here, from the gaudy flower barge, in which large parties are borne gaily over the waters, to the tiny sanpan, whose contracted dimensions will admit only a single navigator. This part of the view is

peculiarly animated and interesting. The foreign factories occupy the centre of the picture, and the English, French, and American ensigns float above them. On each side of these is a view of a small portion of Canton bordering upon the river; but as the city is built upon low and flat ground, almost the whole of it is invisible from our present point of observation.

Canton stands upon the north bank of the Chookeang, or Pearl river, about sixty miles inland from the "great sea." It is one of the oldest cities in the southern provinces, and second in importance to no other in the empire, except Pekin, where the Emperor holds his court. It is the great commercial emporium of China, and until the late treaty formed between the two governments, was the only port where British trade was permitted. It is not very large in extent, the whole circuit of the walls not exceeding probably six miles; but it is densely peopled, and the suburbs, including the river population, contain as many inhabitants as the city proper.

The streets of Canton are very numerous, being more than six hundred. Their names sound oddly to us, and have rather an ambitious air. "Dragon-street," "Flying-dragon-street," "Martial-dragon-street," "Flower-street," "Golden-street," "Golden-flower-street," &c., are high-sounding enough; but some of them, it is said, have names which would hardly bear to be translated for "ears polite." The Rev. Mr. Bridgman states that they vary in width from two to sixteen feet, and gives it as his opinion that the general average is from six to eight feet. Mr. Dunn thinks this an over estimate by one or two feet. They are all paved with large flag stones, chiefly granite. Wheel carriages are seldom used. Those who can afford to ride are borne in sedan chairs on the shoulders of coolies, and all heavy burdens are carried by porters. The streets are generally crowded, and present a busy, bustling, animated appearance. They all have gates at each end, which are closed at night, and guarded by a sentinel.

The houses are but one story high. A few of them are of wood or stone; many, belonging to the poorer classes, of mud, and with but a single apartment; but the largest portion of bricks. The dwellings of those in easy circumstances contain various well-furnished apartments, the walls of which are generally ornamented with carving, pictures, and

various scrolls, inscribed with moral maxims from Confucius and other sages. The houses of the wealthy are often furnished in a style of great magnificence, and the occupants indulge in the most luxurious habits. Official personages, however, for the most part set a commendable example of simplicity and economy in their manner of living. The doors have no plates to tell who the occupant of the mansion is; but cylindrical lanterns are hung up by the sides of the gates of all houses of consequence, with the names and titles of the owners inscribed, so as to be read either by day or at night, when the lanterns are lighted.

Canton is a large manufacturing as well as commercial city; about one half of the population reside without the walls, and with whom foreigners have free intercourse. Mr. Bridgman informs us that there are no less than 17,000 persons engaged in weaving silk, and 50,000 in manufacturing cloth of all kinds; that there are 4,200 shoemakers; and, what will surprise some readers, that there is an army of barbers amounting to 7,300! The important office of tonsor can be held only by license of government: why the number is so great, has already been explained. The manufacture of books is extensively carried on in this city, but we are not in possession of the exact statistics. "Those likewise," says Bridgman, "who work in wood, brass, iron, stone, and various other materials, are numerous; and they who engage in each of these respective occupations, form, to a certain degree, a separate community, and have each their own laws and rules for the regulation of their business."

Both operatives and tradesmen are very much in the habit of herding together. Entire streets are devoted to the same kind of business. There is even a street occupied almost exclusively by druggists, and is thence called by the Fan-kweis, "Doctor-street." The signs, gaily painted and lettered on each side, and hung out like tavern signs among us, give the business streets a lively and brilliant appearance.

The population of Canton is a difficult subject. No certain data exists for an accurate estimate. The author above quoted enters into conjectures and calculations, which give him a result of nearly a million and a quarter, including the suburbs and river. It seems probable that this estimate is somewhat under the mark. The river population is an interesting subject, to which we have already alluded. Besides Canton,

there are two other large cities in China, namely, Pekin (the capital), and Nankin (the ancient capital). The population of Canton, including the village of Fo-shan, where the chief manufactures are carried on, and which may be termed the Manchester of China, is variously estimated at from 1,000,000 to 2,000,000; Pekin contains from 2,000,000 to 3,000,000; and the population of Nankin is now reduced to 800,000.

The police of Canton is vigilant and very efficient. Besides those who act in the capacity of constables, thief-takers, and jailers, and constitute the regular police, there are many neighbourhoods, as well as private individuals, that make arrangements for a constant nocturnal watch. During the night, almost all the streets of the city are shut up by gates at each end; near one of which there is usually a guard-house. The night-watches are distinguished by bells, or some similar instruments, kept by the watchmen. In the winter months, when there is great danger from fire as well as thieves, watch-towers are built on bamboo poles, high above the roofs of the houses, thus constituting a double watch. When thieves are discovered, or when a fire breaks out in any part of the city, the alarm, by means of the watchmen, spreads quickly from one extremity of the city to the other. When riotous assemblies collect in the streets, they are, in most cases, speedily dissolved by a vigorous application of the bamboo or whip.

A singular punishment is often inflicted on persons guilty of petty thefts and other misdemeanors, and may frequently be witnessed in the streets of Canton. Two small flags are prepared, having shafts about a foot long, which are thrust into or pierced through the ears, one on each side of the head; in this condition, with his hands chained behind him, the delinquent is led through the streets, one soldier going before him beating a gong, and another following him with a rattan, which is smartly applied to the criminal's naked back. Many, doubtless, "shove by justice," and to the day of their death go unpunished; yet the number who are arrested and brought to trial, annually, is very great. So summary is the mode in which the objects of the police are effected, that it is no light matter to be once in their hands. The Chinese emphatically express their sense of this unfortunate condition by the popular phrase, "The meat is on the chopping-block." When a prisoner is sentenced to death, or to be transported, he must, according to a

particular law, have his case stated to him, so that he may either confess or dispute it; and his kindred within 300 le, must be summoned to attend.

Not unfrequently in minor cases, a man receives the punishment and again goes free, the same hour in which he commits the crime. The forms of trial are simple. There is no jury, no pleading. The criminal kneels before the magistrate, who hears the witnesses and passes sentence; he is then remanded to prison, or sent to the place of execution. Seldom is he acquitted. When witnesses are wanting, he is sometimes tortured until he gives evidence against himself. There are four jails in Canton, which together contain several hundred prisoners. The jail is commonly called "te-yŭh," hell, or literally, "earth's prison." All capital offenders suffer without the southern gates, near the river, and hundreds die there annually.

Prison discipline in China is in a very low state, the condition of the prisons wretched in the extreme, and the abuses enormous. The regulations for the management of prisons are often allowed to remain dormant, and the sufferings of the inmates are horrible beyond description.

Ordinarily, provincial authorities, after reporting a criminal case to the throne, must wait for the imperial rescript before proceeding to inflict capital punishment. In certain cases however, these formalities are dispensed with, and a criminal is led away to execution in a few hours after his apprehension. For this end, there is lodged with the Foo-yuen, or lieutenant-governor of each province, a symbol of authority, called "wang-ming."* The criminal being judged and sentenced, the presiding officer, even if it be the Foo-yuen himself, goes in state, and, with prescribed formalities, requests the delivery of the "wang-ming;" and being taken from the place where it is kept deposited, it is borne with great pomp and solemnity before the criminal to the fatal spot, where, in its presence, the victim kneels towards the Emperor's palace, and by a single stroke of the executioner's sword expires in the attitude of giving thanks to him for the dispensation of justice!

* Literally "king's order," equivalent to death-warrant, and is often so translated.

1043. Flowers, on rice paper.

1045. Representation of the Feast of Lanterns, by moonlight.

This truly brilliant spectacle is annually observed on the 15th day of the first moon, throughout the whole extent of "The Great and Pure Empire," and is intended to propitiate the auspicious opening of the New Year. It is a grand display of an infinite variety of lanterns of every conceivable shape and construction; they are made of silk, paper, mica, horn, glass, and pearl shell: some with very curious moving figures revolving round the faint light that burns within them. Upon this occasion, the houses, roofs, and boats, are illuminated, and many thousands of singular devices are seen floating upon the surface of the water, giving the appearance of a river on fire. High poles are erected, from the tops of which are suspended strings of lanterns of variegated colours. Each person has a lantern in his hand, and the whole scene is accompanied with the sounding of gongs, the beating of drums, and the discharge of crackers and other fireworks, for the manufacture of which the Chinese are so famous.

In the peculiar and happy taste which the Chinese display in the construction of lanterns must be enumerated the frequent representation, on these occasions, of an enormous dragon, constructed of a framework of bamboo, and covered with paper fancifully painted. The monster, illuminated within, is borne along by a row of men, who move in fantastic evolutions to represent the contortions and writhings of the supposed animal. The terrific and horned head, staring eyes, and wide-spreading jaws, glare fiercely upon the crowd as it passes by in a capering and winding motion. This monster is accompanied by numerous fish, similarly constructed and illuminated, of large dimensions, and well executed. The visiter will observe a specimen of the latter in the collection.

At nearly all the festivals observed by the Chinese a profusion of fireworks are exhibited. Their proficiency in the pyrotechnic art was lately displayed at Canton on the temporary cessation of hostilities. A representation was made of an immense vine arbour, which burned without consuming;—the trunk, branches, leaves, and fruit appeared in their natural colours, with, occasionally, butterflies apparently flitting among the branches. To this succeeded an immense number of rockets

which formed themselves into innumerable stars, serpents, comets, and flying dragons. This magnificent display was followed by a grand discharge on all sides of a shower of fire, with which were intermixed variegated lanterns, some with sentences written on them, together with figures of fruit, flowers, fans, &c. Then ascended a display of columns formed by rings of light, which lasted a few minutes and was unequalled in brilliancy by any previous device. At last the grand finale took place; the Chinese dragon, of an immense size, appeared in all his majesty, surrounded by ten thousand winged reptiles, standards, and banners, when in an instant appeared upon the back of the monster, the figure of the Emperor in blue lights. These successively changed to yellow, and lastly to the most intense white. A deafening report now rent the air, while a green veil arose over the Emperor, from the midst of which a volcano of rockets ascended.

By an ingenious contrivance, figures of boats, made of paper, are capable of floating and moving upon the water, by means of a stream of fire issuing from the stern.

1016. Flowers.

1017. Six paintings of boats, on rice paper.

1018. Portrait of Taou-Kwang, the reigning Emperor of China, in state costume; on the opposite side is a corresponding portrait of his late consort. The Emperor Taou-Kwang, is a son of the late Emperor Kea-King: born on the tenth of the eighth moon, 1781; and succeeded his father on the 24th of August, 1820, in the 39th year of his age.

Taou-Kwang, "Reason's Glory," is the Kwŏhaou, or title of the reigning emperor, assumed by him on ascending the throne of China, in compliance with an ancient custom of selecting an imperial title corresponding with the prominent sentiments of his mind, and characteristic of his future reign; hence the above designation intimates that during his government the principles of reason and rectitude should be pre-eminently illustrious.

In figure Taou-Kwang is said to be tall, thin, and of a dark complexion. He is of a generous disposition, diligent, attentive to government, and economical in his expenditure. He has also avoided, through life, the vices to which his father and younger brothers were addicted.

"Though the succession to the throne of China," observed Padre Serra, "depends on the arbitrary nomination of the reigning prince, this does not always prevent usurpations. An instance of this was seen in the succession of Yung-ching to his father, the great Kâng-he. The prince nominated was the *fourth*; but this latter being in Tartary at the period of the emperor's somewhat sudden demise, Yung-ching, who was a privileged wâng (or regulus), entered the palace and seized the billet of nomination. Before the number *four*, which he there found, he boldly set the sign of *ten*, and thus made it appear that he, the *fourteenth* prince, was the one nominated. He possessed himself of the sceptre, and ordered his brother to be arrested and imprisoned in a place which is standing to this day, four leagues to the north of Pekin, in which it is said that he died."

On the 18th October, 1813, as the last Emperor, Kea-king, was about to enter Pekin, on his return from the summer excursion to Je-ho (the hot springs, about one hundred miles north-east of the capital), a party of conspirators entered the imperial palace, and kept possession of it for some time. The present Emperor, who was his second son, is said to have owed his elevation to the good conduct he displayed on this occasion.

He shot two of the rebels, and assisted to intimidate the remainder of those who had penetrated within the precincts of the palace. The most disgraceful act of his administration was the murder, in 1828, of the Mahomedan Tartar prince Jehanghir, who had surrendered himself, in reliance on the faith of promises made to him.

1049. Portrait of Howqua, principal of the Co-Hong.

The word Hong (mandarin dialect, *Hang*) in Chinese, denotes a large factory or mercantile building; and *Hong merchant*, in common use in the interior, means much the same as "wholesale merchant," in contradistinction from those "merchants" as the Scotch call them, who keep shops only. But the Hong merchants here referred to, are a licensed company of wholesale merchants, authorised to deal exclusively with the foreigners of Europe and America, and from the ports of Asia; or the foreigners who come from "*beyond seas*" to the port of Canton; and hence the proper appellation, "Yang-hang-shang:" *i.e.*, "sea or ocean wholesale merchants."

1050. Mandarin on horseback, bearing despatches from the Emperor.

The tardy movement of the officer here represented, contrasts strongly with the pompous title of the imperial edicts, which are said to be "luminous and swift as the rays of light."

The ordinary rate of despatches is 150 le* in twenty-four hours; in cases of great moment they are called "*fire despatches*," and are carried 300 le in the same period, arriving in Canton from Pekin, a distance exceeding 1200 English miles, in twelve or thirteen days.

The "express office" is supplied with a large number of couriers, ready at all times for despatch.

There is no public post in China except for the use of the government, but there are numbers of well-known and trustworthy persons who are employed as letter-carriers between towns and villages, and who thus supply the absence of a regular post. There are sometimes places appointed where letters can be left for the postman; and he is not unfrequently seen with a letter-bag on his back, marked with the place of his destination, passing through the street, and calling for letters. The charge for postage is light; between Canton and Macao, a distance of about seventy miles, it will average for single letters about thirty cash (or three half-pence).

The envelope containing the official document, as here represented, is of the imperial yellow.

From time immemorial the emperors of China have always adopted as sacred for their livery a particular colour, which the people are prohibited to make use of in their dress, the harness of their horses, of their chariots, and in their furniture. All the emperors of a dynasty preserve the colour adopted by their founder, according to the theory of the five elements; but as soon as a new dynasty commences the imperial colour is immediately changed. The present reigning family has adopted yellow: the preceding one, as well as the famous dynasty of Han, adopted red.

According to the philosophy of the Chinese, each person is born under the influence of one of the five elements that compose the universe, and which, in their opinion, are fire, water, earth, wood, and metals. Each

* In statistical accounts of the empire, the relative distance of places is calculated in *le*, 250 of which make a geographical degree.

of these elements is considered to have a particular colour, by which we may designate it without naming it. Thus, to fire they attribute red colour; to water, black; to the earth, orange; to wood, green; and to the metals, yellow. Now, when a conqueror or an usurper founds a new dynasty, he declares under the influence of which element he was born, and he adopts as the imperial colour the one corresponding to that element. Thus, when THE DYNASTY OF THE YELLOW COLOUR is named, the dynasty is that whose founder stated himself to have been born under the influence of the metals: when the dynasty of fire is mentioned, or the dynasty is placed under the influence of fire, that implies that its founder adopted red as the imperial colour.

"Colours in China," observes Mr. Kidd, "are emblematical of rank, authority, virtues and vices, joys and sorrows.

"*Yellow* is the imperial colour, assumed only by his majesty and his sons, or the lineal descendants of his family, who may wear a golden yellow sash and a yellow bridle.

"*Purple* is prescribed by the laws of the Board of Rites for grandsons.

"*Green* or blue for the chairs of the princesses. Green is the colour of the painted board carried before a criminal going to execution, on which the authority for his punishment is inscribed.

"*Blue* indicates official rank of the third or fourth degree.

"*Red* is a symbol of virtue, especially of truth and sincerity; hence, to say a person has a *red* heart, means that he is without guile; this is also the colour of the button of the first degree of official rank. The Emperor writes his special edicts in vermilion. Proclamations offering rewards for the apprehension of offenders, are designated 'the red flower,' because voluntary services are sometimes rewarded by decorating the head with a flower of this colour.

"*Black* denotes guilt and vice; hence, to say that a man 'has a black heart,' is a contumelious expression for depravity.

"*White*, as among the ancient Hebrews, is used in mourning, and to denote moral purity; a *white* button also indicates official rank of a lower degree."

1051 & 1052. Flowers.

1053 & 1054. Baskets of flowers beautifully painted.

1055. Portrait of Shonshing, an eminent merchant of Canton.

1056. View of Golden Island in the "Yang-tsze Keang," which is the largest river in China, and runs a course 3,290 miles.

Its name denotes the "Son of the Sea." It bears about the same proportion to the Thames, that the territory of China bears to that of England and Scotland. The next great Chinese river in magnitude is the "Hwang-ho," which is 3,040 miles in length. This beautiful island, described so many centuries since by Marco Polo, is surmounted by numerous temples, inhabited by the votaries of Buddha.

1057. Lady of rank, with small feet.

1058. Lady in walking dress, with small feet.

1059. Lady's boudoir and bedroom.

1060. Ladies at play.

1061 to 1064. Beautiful specimens of painting on glass.

1065 & 1066. Two river views.

1067 & 1068. Mandarins and ladies superbly dressed, painted on rice paper.

1069 & 1070. Two drawings of the interior of gentlemen's residences in China.

1071. Variety of birds, &c., on rice paper.

1072 & 1073. Baskets of flowers.

1074. Imperial chair of state, with screen, &c. The Emperor's throne is called "*the dragon's seat*," and on state occasions, in the hall of audience, is always placed facing the south.

1075. Two mandarins and ladies.

1076. Mandarin of the first class, and wife, in full costume.

1077. Interior of temple.

1078. Out-building of Buddha temple at Honan, in which domestic animals are kept; as pigs, fowls, ducks, and geese, agreeably to the leading doctrines of the sect, that no animal should be deprived of life. The devout send these animals to the temple, where they make or pay vows to obtain favours from superior beings, or return thanks for those received.

1079. Furniture.

1080 & 1081. Flowers.

1082. Furniture.

1083. Four drawings on rice paper, representing mandarins and their ladies.

1084. Tartar warrior and lady, richly dressed in winter costume. In the latter person will be observed the absence of *small feet*, which, in a Chinese lady of the same high rank, would have been an indispensable accompaniment. The sharp pointed boots of the officer denote him to be a military man; the luxury of square toes, as elsewhere remarked, is denied to the soldier.

1085 & 1086. Stands with ornaments, flowers, fruits, &c.

1087. A river scene and bridge.

1088. River view, with fort in the distance.

1089. Mandarins and ladies.

1090. View of Whampoa Reach and Village.

The point from which this view is taken is French island, a small portion of which appears in the foreground. Supposing the visiter to occupy this position, immediately before him is Whampoa Reach, in which several foreign vessels are riding at anchor, and Whampoa island, with its walled town, plantations of rice, sugar-canes, &c., its orange groves, and picturesque and lofty pagoda crowning a distant eminence. Beyond appear the winding channel called Junk River, the level coast, and the far-off mountains, that swell out, in undulating outline, to the northward of Canton. The view represented in this picture is extensive and beautiful, and the execution of the painting is creditable to the skill of the artist. In the small town before us, the visiter will perceive one or more square buildings, higher than the surrounding dwellings. These are government storehouses for the reception of their staple commodity, rice. The government of China, with a liberal policy and benevolent feeling for its millions of subjects, provides for any sudden or accidental failing of the crops, by the establishment of public granaries in each province under the controul of certain officers, whose duty it is, during a time of plenty, to purchase at the government cost, large supplies of rice, to be distributed to the poor at such prices as circumstances may require. If the grain of the following year should amount to an average crop, the stock on hand is sold at a price a little lower than the first cost; if the supply should be considerably short of

the demand, it is then sold to the poor at reduced prices; but if the famine should be severe, it is then supplied to the sufferers gratuitously. All persons are strictly prohibited by the government from hoarding grain. Public granaries seem to have existed in China from time immemorial, and they have assumed a variety of forms. Among the Chinese, the practice of storing grain in the earth has long since ceased. Whampoa Reach, the southern channel, is the anchorage of all foreign shipping. It is twelve miles from Canton. The cargoes imported are here unladen, and taken up to the factories in a kind of lighter, called "chops;" and whatever is to be exported is brought down in the same way.

1091. River view, with "chop-house," for the examination of passports and official documents.

1092. Water view, with bridge.

1093. Furniture and maxims.

1094 & 1095. Ornamental stands, flowers, &c.

1096. Couch, fruit-stand, &c.

1097. Two mandarins, with ladies.

1098. Tartar bearing the joo-ee. Mandarin and lady in state chairs, with beautiful screens.

1099 & 1100. Two interior views of temples.

1101. Furniture.

1102 & 1103. Baskets of flowers.

1104. Furniture.

1105. Mandarins and their wives in splendid costumes.

1106. Tartar warrior, fully equipped, with a lady richly dressed. The latter is sitting on a rock-like stool, cross-legged, a customary mode with the Tartars.

1107. Stands with ornaments.

1108. Stands with ornaments and fruits.

1109 & 1110. Two river scenes.

1111 & 1113. Two winter views in the north of China.

1112. View on Lob creek, near Whampoa.

1114. Representation of an inundation of rice grounds.

The frequent inundations that occur in the low grounds of China, may be attributed in part to the imperfect mode in which the banks of

many of their canals are constructed; being nothing more substantial than an embankment of soft mud, intermixed with layers of rushes.

The following interesting account of the Chinese deluge, which occurred in the reign of the ancient Emperor Yaou, is translated from the "Shoo-king," and is here introduced from Professor Kidd's late work on China. According to the Chinese system of chronology, it happened in the year of the world seventeen hundred and thirteen, which is only fifty-seven years later than the generally received date of the deluge of Moses.

"The Emperor Yaou said:—'Vast and destructive are the accumulating waters which have overflowed their banks; they rise so high as to cover the hills and overtop the loftiest mountains, while they are coextensive with the spacious concave of heaven. Alas! for the mass of the people; who shall relieve them from their calamities?'

"All replied, 'Behold, Kwan!' 'Ah, no; it cannot be,' answered his majesty; 'he opposes the commands of his superiors, and subverts the nine classes of kindred.' It was remarked by the ministers, 'That is doubtful; try him; perhaps he may succeed.' The Emperor said, 'Let him go then; but be cautious!' He was engaged nine years without accomplishing his task, and eventually atoned for the failure by his death. Yu, his son, was next employed, who perfected the great work of removing the flood, and restoring order to the empire.

"The following dialogue, on the subject of his labours, occurred between Yu and his sovereign. The Emperor said, 'Approach the imperial presence, you have abundant communications to make.' Yu, worshipped, and said, 'May it please your majesty, how can I speak? My thoughts were unweariedly and incessantly employed day by day. The deluge rose high, and spread wide as the spacious vault of heaven; buried the hills and covered the mountains with its waters, into which the common people, astonished to stupefaction, sunk. I travelled on dry land in a chariot; on water in a boat; in miry places on a sledge; and climbed the sides of hills by means of spikes in my shoes. I went from mountain to mountain felling trees; fed the people with raw food; formed a passage for the water to the sea on every part of the empire, by cutting nine distinct beds and preparing channels to conduct them to the rivers. The waters having subsided, I taught the people to plough

and sow, who, while the devastating effects of the flood continued, were constrained to eat uncooked food. I urged them to barter such things as they could spare, for others of which they stood in need. In this way the people were fed, and ten thousand provinces restored to order and prosperity.'"

1115. Chinese pleasure grounds.

1116 to 1119. Four views representing a funeral procession. The visiter will observe that the bier is carried in the rear, contrary to the practice with us. The cemetery, which will be found in the distance, is invariably on the south side of a hill, too barren for cultivation.

On the demise of a parent or elder relation among the Chinese, the event is formally announced to all the branches of the family; each side of the doors is distinguished by labels in white, which is the mourning colour. Wealthy families place a board on the door, on which is written the title, age, &c., of the deceased. The lineal descendants of the deceased, clothed in coarse white cloth, with bandages of the same round their heads, sit weeping round the corpse on the ground; the women keeping up a dismal howl, after the manner of the Irish. In the meantime the friends of the deceased appear with white coverlets of linen or silk, which are placed on the body; the eldest son, or next lineal male descendant, supported on each side by relations, and bearing in his hand a porcelain bowl, containing two copper coins, now proceeds to the river, or the nearest well, or the wet ditch of the city, to "buy water," as it is termed. The ceremony must be performed by the *eldest son's son*, in preference to the second son, and entitles him to a double share of the property, which, in other respects, is divided equally amongst the sons. The form of washing the face and body with this water being completed, the deceased is dressed as in life, and laid in a coffin, of which the planks are from four to six inches in thickness, and the bottom strewed with quick-lime. On being closed, it is made air-tight by cement, being, besides, varnished on the inside and outside. A tablet is then placed on it, bearing the name and titles of the deceased, as they are afterwards to be cut on the tomb, thus:—

A FATHER'S TABLET.

Emperor
Ts'ing (Dynasty)
The Illustrious Dead
Finished His State of Trial.
Name
K' H E,
CHANG, (Surname.)
Chaou
Mr's,
Spirit's
Tablet.

The tomb-stone has generally the same characters written on it. The father's would read thus in English:

"The tomb-stone of Mr. Chaou-k'e-chang; the deceased, who shone illustriously in his day, finished his state of probation during the dynasty Ts'ing."

The mother's thus:—"The tomb-stone of Mrs. Chaou, whose maiden name was Le. The companion of her husband, and pattern of his virtues. Died during the dynasty Ts'ing."

On the expiration of "thrice seven," or twenty-one days, the funeral procession takes place, attended by the children, wife, concubines, and friends. The relations weep aloud. The tablet being conveyed in a gilded sedan or pavilion, with incense and offerings before it, is placed at the head of the grave, oblations offered, and prostrations performed. It is accompanied by music, closely resembling the Scottish bagpipe, with the continual repetition of three successive strokes on the drum. The children and relations of both sexes follow in white, without much order or regularity, and, upon reaching the grave, the ceremonies and oblations commence. It being a part of their superstition, that money and garments must be burnt, for the use of the deceased in the world of spirits, these are, with a wise economy, represented by tinsel paper.

Presents are made by the friends of the family, to defray the expenses incurred in the burial: on the envelope are written these words—"*Respectful contribution to the coffining;*" which are sent to the person who presides at the funeral. This appears to be an universal practice.

"After the tablet of the deceased has been brought back in procession, if the family be rich, it is placed in the 'Hall of ancestors;' if poor, in some part of the house, with incense before it. Two periods in every year (the spring and autumn), are fixed for performing the rites to the dead, but the first is the principal period, and the only one commonly attended to. Unlike the generality of Chinese festivals, which are regulated by the moon (and, therefore, moveable), this is determined by the sun, and occurs annually 105 days after the solstice, *i.e.*, the 5th of April. About that time (for a day or two, before or after, does not signify to them), the whole population of the town is seen trooping out, in parties, to the hills, to repair and sweep the tombs, and make offerings, consisting of rice, fowls, and sometimes a large roasted pig is presented at the tomb; a libation of wine and spirits is poured out upon the ground, and prayers are repeated by the sacrificer, who kneels upon a mat and touches the ground with his head. On their return home, they leave behind them long streamers of red and white paper, to mark the fulfilment of their rites. Whole ranges of hills, sprinkled with tombs, may, at that season, be seen covered with these testimonials of attention to the departed, fluttering in the wind and sunshine. Small mounds of earth may be observed behind a grave, with a tablet having 'How-too-shin,' inscribed upon it. This means a divinity, who is considered as a guardian of the tomb."

After interment they bring home the tablet, and place before it whole roasted pigs, three or five kinds of dressed animal food, fruits, and pastry; they again prostrate themselves; and for seven times seven days, at morning and evening, present oblations, and make prostrations.

The first seven days of mourning, are by some extended to seven weeks; after which, other observances take place, when the spirit of the deceased is supposed to return and visit an apartment in the house.

With the rich, the period of interment is sometimes deferred many years. No corpse is ever allowed to be carried up a landing-place, or to pass through a gateway which can in any way be construed as

appertaining to the Emperor, on account of the supposed ill omen, concerning which the Chinese are so particular as seldom even to mention death except by a circumlocution, as "to become immortal," that is, in the modified sense of the Buddhists.

The same feeling of dislike in the Chinese to the use of ill-omened words, accustoms them to call a funeral "a white affair."

In high antiquity, straw was tied up and made to represent imperfectly, human beings, and so interred with the dead, as attendants upon them.

In the middle age, as the Chinese say, that is about the time of Confucius, the Yùng, or more perfect representations of men were invented and used. Confucius spoke against them, foreseeing that they would lead to the use of living persons, for the same purpose. On the death of Woo-kung, of the State Tsin, sixty-six persons were put to death in order to be buried with him.

Mŭh-kung, had a hundred and seventy-seven common persons, and three persons of note, put to death to be interred with him. The "Shoo-king" contains an ode lamenting the fate of the three.

Che-hwang-te, 150 years B.C., ordered his household women and domestics to be killed and buried with him. After him, it still remained a custom, and when voluntary, was thought nobly disinterested, and therefore not prohibited.

Commentators condemn both those who required the practice, and those who submitted to it.

The form of the tombs, whether large or small, is exactly that of a Greek Ω, which, if taken in the sense of "the end," is an odd accidental coincidence. Those of the rich and great are sometimes very large, and contain a considerable quantity of masonry, with figures of animals, in stone. The whole detail of sepulchral rites, with the sentiments of the Chinese concerning the dead, is contained in the drama of "An Heir in Old Age."

PRAYER OFFERED AT AN ANCESTOR'S TOMB.

The following is the translation of a Sacrificial Prayer, or "Tse-wan," read at the Tomb of an Ancestor.

"This thirteenth year of the reign of Taou-kwang (1833), the year being Kwei-sze (the 30th year of the cycle), on the second month of the spring after the new moon, the 16th day, at the happy Tsing-ming-term—propriety requires that the spring sacrifice should be offered, the grass mowed down, and the brambles cut away.

"Reverently have we prepared pigs, sheep, fowls, and fresh hams, seasonable vegetables, fruits, incense, rich wines, gold, silver, and precious things (*i. e.*, tinsel papers); and venture to announce the same to the soul of our great Progenitor, the venerated Prince.

"Behold! man has progenitors and parents; as water has springs, and trees have roots. When the roots strike deep, the branches are abundant; the foliage rich; and forests are formed. When springs of water are large, and flow far, they enrich the soil, and diffuse fragrance. We look wishfully, and pray the souls in Hades to shelter and assist us, their descendants; that we may be prosperous; may age after age be decked with badges of honour; may long enjoy riches and rank; may, like the melon creeper and the cotton fibre, be continually happy, and never extinct; may, for myriads of ages, be illustrious spirits. Prostrate, we pray you to come to enjoy and view these sacrifices. With sincerity these prayers are offered up."

1120 to 1130. A series of drawings, in water colours, upon the leaves of the Ficus Religiosa. In the preparations of the leaf for the artist, every part is carefully removed but the fibre, which has the appearance of gauze. In this state figures are painted on them resembling some of their demi-gods. The leaves are called "poo-te-sha."

1131 & 1132. Stands, fruits, &c.

ORNAMENTAL FURNITURE.

1133. Furniture, &c.

1134. Two mandarins and ladies superbly dressed.

1135. Mandarin of the highest class, and lady, splendidly attired. These, with the couple (1084 & 1098) are Tartars also. From the neck of the female is suspended a long kind of scarf or handkerchief, customary with the Tartar ladies. Gentlemen have a similar appendage at their girdle.

1136. Painting on glass.

1137 & 1138. Exterior views of temples.

1139. Furniture, maxims, &c.

1140. Basket of flowers, the most prominent being the Mow-tan, called by the Chinese "Hwa-wang," "King of flowers."

Ornamental flowers, or "ming hwa," are cultivated by the Chinese to such an extent as fairly to indicate a general taste for flowers.

Ladies wear them in their hair, and pots of the common sorts adorn their doorways or terraces; dwarf trees or shrubs are planted in the inner court of the houses or temples; and flowers are sold in the streets, in bouquets, festoons, and garlands, at all seasons.

Their floriculture is conducted with a success depending more on practice than the positive deductions of science, and confined to the most popular favourites, as camellias, chrysanthemums, peone (mow-tan), oranges, citrons, &c.; in these, being all indigenous plants, they succeed very well, and they have produced a great number of varieties. The "Fá-tee," or flower-gardens near Canton, afford a good idea of Chinese floriculture, both useful and ornamental; and, in number of species and varieties, it is probably not exceeded by any in the country, as the patronage of foreign customers has drawn to it plants from all parts of China.

1141. Basket of flowers.

1142. Chinese furniture.

1143. Mandarins and ladies on rice paper.

1144. Mandarin bearing the imperial despatches, and lady.

1145. Paintings on glass.

1146 & 1147. Ornamental stands, vases, fruits, &c.

1148 & 1149. Two river scenes.

1150. The Ficus Religiosa, or Banian Tree, which sends down roots from its branches, called by the Chinese "Pŭh sze mŭh," or "The immortal tree."

> "Branching so broad and long, that in the ground
> The bended twigs take root, and daughters grow
> About the mother-tree, a pillared shade
> High over-arched, and echoing walks between."

The roots or props, as they appear to be, occupy such a space of ground, that one growing on the banks of the Nerbuddah covers an almost incredible space.

The circumference which now remains (for much has been swept away by the floods of the river) is nearly 2,000 feet. The overhanging branches, which have not yet thrown down their supports, overshadow a much larger space: 200 large trunks are counted of this singular tree, while the smaller ones exceed 3,000; and each of them is continually sending forth branches and pendent roots, to form other trunks, and becomes the parents of a future progeny.

The whole, according to Forbes's "Oriental Memoirs," has been known to shelter 7,000 men beneath its wide-spread shade.

1151. Winter-piece.

1152. Chinese landscape.

1153. Gentleman's summer retreat.

1154 to 1157. Female pastimes.

1158 to 1161. Specimens of Chinese fish, beautifully painted.

1162. View of the interior of the Consoo House, with the court in session, for the final decision of the charge of piracy, committed by the crew of a Chinese junk on a French captain and sailors, at a short distance from Macao.

The French ship Navigateur, put into Cochin-China in distress. Having disposed of her to the government, the captain, with his crew, took passage for Macao, in a Chinese junk, belonging to the province of Fokien. Part of their valuables consisted of about 100,000 dollars in specie. Four Chinese passengers bound for Macao, and one for Fŭh-këen, were also on board. This last apprised the Frenchmen in the best way he could, that the crew of the junk had entered into a

conspiracy to take their lives, and seize their treasure. He urged that an armed watch should be kept. On making the Ladrone islands, the four Macao passengers left the junk. Here the Frenchmen believed themselves out of danger; and, exhausted by sickness and long watching, yielded to a fatal repose. They were all massacred but one, a youth of about nineteen years of age, who escaped by leaping into the sea, after receiving several wounds. A fishing boat picked him up, and landed him at Macao, where information was given to the officers of government; and the crew of the junk, with their ill-gotten gains, were seized on arriving at their port of destination at Fŭh-këen. Having been found guilty by the court in their own district, they were sent down to Canton by order of the Emperor, to the "gan chă sze "(criminal judge), to be confronted with the young French sailor. This trial is represented in the painting. The prisoners were taken out of their cages, as seen in the fore-ground. The Frenchman recognised seventeen out of the twenty-four, but when the passenger who had been his friend was brought in, the two eagerly embraced each other; which scene is also portrayed in the painting. An explanation of this extraordinary act was made to the judge, and the man forthwith set at liberty. A purse was made up for him by the Chinese and foreigners, and he was soon on his way homeward. The seventeen were decapitated in a few days, in the presence of the resident foreigners; the captain was put to a "lingering death,"* the punishment of traitors; and the stolen treasures were restored.

1163 & 1164. Ornamental stands, vases, flowers, &c.

1165. Couch, fruit-stand, &c.

1166. Fruit, flowers, &c. (tea plant).

1167. Military officer and lady. A Chinese soldier wears his sword on the left side, but he draws it with the right hand turned behind him.

1168. Portrait of a Chinese lady on glass.

1169 & 1170. Views of various buildings, in one of which are dwarf trees, for which the Chinese are so celebrated.

Almost every garden in China abounds in flower-pots containing stunted stems with miniature fruit, fully ripe.

* The punishment of "a lingering death," or "cutting into ten thousand pieces," as it is termed by Europeans, is known to consist of a few mortal stabs and cuts, after tying the criminal to a post.

1171 & 1172. Baskets of flowers, exquisitely coloured.

1173. Furniture and stands, &c.

1174. Drawings of fruit and flowers.

1175. Nobleman and his wife in winter costume, the latter with a hand furnace, used in the north of China.

1176. Flowers and insects, on white velvet.

1177 & 1178. Views of the exteriors of Buddha temples.

1179 & 1180. Paintings on rice paper, representing the twelve stages of the silk process from the egg to the weaving of the silk.

The same countenance and example which the Emperor affords in person to the production of the principal materials of *food*, as elsewhere observed, are given by the Empress to the cultivation of the mulberry and the rearing of silk worms; the source whence they derive their chief substance for *clothing*, and the care of which for the most part comes under the female department. In the ninth moon the Empress proceeds with the principal ladies to sacrifice at the altar of the inventor of the silk manufacture; and when the ceremony is concluded, they collect a quantity of the mulberry leaves, which are devoted to the nourishment of the imperial depot of silk worms.

1181. View of an apartment in Mowqua's country seat.

1182. Flowers.

1183. Table, Chinese candles, screen, &c.

1184. Exterior views of temples.

1185. An out-building attached to the temple at Honan.

1186. View of an apartment in Mowqua's country seat at Honan.

1187. Flowers.

1188. Lady of rank in a sedan, carried by bearers.

1189. A mandarin in splendid costume.

1190. A lady of rank, in a rich dress.

1191. Interior of the temple at Honan, with Buddha priests at worship.

A description of this celebrated temple may prove interesting to the reader. The exterior of this temple, as much venerated by the Chinese as that of Minerva was by the Athenians, or the edifice dedicated to Jupiter Tonans by the people of Rome, is by no means remarkable in appearance. It is spacious and lofty, and constructed after the manner of other large Chinese buildings, with outer and inner

courts, porticos, and passages, which conduct the followers of Buddha into the sacred presence of their gods, "San paou Fŭh," "*the three precious Buddhas*,"—the "*past, present, and to come.*" These are represented by colossal gilt statues, in a sitting posture, nearly twenty feet in height, formed of clay, and entirely covered with burnished gold.

The principal hall in which these are placed is very large, and supported by vermilion-coloured pillars, between which are suspended numerous lanterns, and on the shafts of two columns are inscriptions, one denoting "the golden-coloured region;" the other, "the three precious Buddhas."

This temple is guarded from the intrusion of strangers, in the same exclusive spirit that prompts the followers of the Prophet to deny Christians admission into the mosques of St. Sophia and Omar. It is with difficulty that foreigners can enter within these hallowed walls. The privileged few who have succeeded in so doing, have described the sudden impression made upon their minds by the giant idols with feelings of great surprise; until the eye becoming accustomed to their presence, they are very properly reduced by mental operation to their true character—mere clay, false gods, and the senseless objects of an absurd pagan worship. This is by no means a long process of the mind, as the countenance of each idol is inexpressive of any particular emotion; there is nothing to excite either terror or disgust. On looking round the hall, the appearance of great numbers of Chinese priests standing at equal distances from each other, attired in pontifical robes, and with their hands clasped, in silent prayer and adoration, or chaunting evening service, together with the soft and tender, or rather the "dim, religious light" of repose which fills the temple, is at once striking and impressive.

In the principal temples, there is suspended from a wooden frame a large bell, on which the priests strike with a hammer, during the time of offering their prayers, to note the intervals of worship, as well as to arouse the attention of Buddha.

In a journal of a voyage along the coast of China, by Mr. Gutzlaff, in 1833, that gentleman speaks of a visit to a large establishment dedicated to Fŭh, the resort of numerous votaries from remote parts.

"The colossal figures were made of clay, and tolerably well gilt.

There were large drums and cylindrical bells in the temple. We were present at the vespers of the priests, which they chanted in the Pâli language, not unlike the Latin service of the Romish Church. They held their rosaries in their hands, which rested folded upon their breasts. One of them had a small bell, by the tinkling of which their service was regulated; and they occasionally beat the drum and large bell to rouse Buddha's attention to their prayers.

"The same words were a hundred times repeated. None of the officiating persons shewed any interest in the ceremony, for some were looking around, laughing and joking, while others muttered their prayers. The few people who were present, not to attend the worship, but to gaze at us, did not seem in the least degree to feel the solemnity of the service. Though the government sometimes decries Buddhism as a dangerous doctrine, we saw papers on the walls, wherein the people were exhorted to repair to these temples in order to induce Heaven to grant a fertile spring; and these exhortations were issued by the Emperor himself."

Of this "Joss-house," or temple of the Buddha sect, the following is the legend:—

The "Hae-Chung-sze," or Honan Joss-house, was originally a garden belonging to Ko-kea, the family of Kŏ. A priest, named Che-Yue, commenced a small temple to Buddha, some say about 800 years ago, under the appellation "Tsëen-Tsew-Sze," "*the temple of a thousand autumns.*"

It remained an obscure place till the close of the late dynasty, about the year A D. 1600, when a priest of eminent devotion raised its character; and his pupil, or disciple O-tsze, by his superior talents and sanctity, together with a concurrence of extraordinary circumstances, raised the temple to its present magnificence and extent.

During the reign of Kang-he, the second of the reigning Tartar dynasty, A. D. 1700, Canton province was not fully subjugated; and a son-in-law of the Emperor's, entitled Ping-nan-wang, "king subjugator of the south," reduced the whole to his father's sway, and took up his head quarters, in the Honan temple, according to Tartar and Chinese usage. There were thirteen villages on the island which he had orders to *exterminate* for their opposition to the imperial forces.

Just before carrying into effect this command, the king, a blood-thirsty man, cast his eyes on O-tsze, a fat happy priest, and remarked, that if he lived on vegetable diet (flesh being prohibited) he could not be so fat—he must be a hypocrite, and should be punished with death. He drew his sword to execute, with his own arm, the sentence, but his arm suddenly stiffened, and he was stopped from his purpose. That night a divine person appeared to him in a dream, and assured him that O-tsze was a holy man, adding, "you must not unjustly kill him."

Next morning the king presented himself before O-tsze, confessed his crime, and his arm was immediately restored. He then did obeisance to the priest, and took him for his preceptor and guide, and morning and evening the king waited on the priest as his servant.

The thirteen villages now heard of this miracle, and solicited the priest to intercede in their behalf, that they might be rescued from the sentence of extermination. The priest interceded, and the king listened to him, answering thus:—"I have received an imperial order to exterminate these rebels; but since you, my master, say they now submit, be it so; however, I must send the troops round the country before I can write to the Emperor. I will do so, and then beg that they may be spared." This proceeding took place, and the Honan villages were saved.

Their gratitude to the priest was unbounded; and estates, and incense, and money, were poured in upon him. The king also persuaded his officers to make donations to the temple, and it became affluent from that day.

At that time there was no "Hall of the celestial Kings;" and at the outer gate was a pond belonging to a rich man who refused to sell it, although O-tsze offered him a large compensation. One day the king was conversing with the priest, and said, "This temple is still deficient, in having no hall for the celestial kings." The priest said, 'A terrestial king, please your majesty, is the proper person to rear a pavilion to the celestial kings." The king took the hint, and immediately seized upon the rich man's pond, who was now very glad to present it without any compensation at all. The king commanded that the pavilion should be finished in fifteen days; however, at the priest's intercession, the workmen were allowed one month to complete it; and by working night and day finished it in that time.

The queen, being the Emperor's daughter, hoped she would be allowed to build a palace, covered with green tiles; however, her father would not permit her, and the tiles she had prepared were given to the Joss-house, to cover one of its pavilions; and hence it is sometimes called "the green-tiled temple."

It was in this temple or monastery that Lord Amherst's embassy lodged during his lordship's stay at Canton; and as Honan faces Canton, on the opposite bank of the river, many Chinese gentlemen and merchants retire thither to their country villas, after the business of the day is over.

1192. Various sea shells, found on the coast of China, shewing their molluscous inhabitants.

1193 & 1194. Interiors of temples.

1195. Furniture and maxims.

1196. Flowers and fruit. In the left hand lower division of this frame is a drawing of a species of citron, called by the Chinese "Fuh-show," "*the hand* (*of the god*) *Fŭh.*"

The formation of this fruit is a curious result of the horticultural ingenuity practised by the Chinese. Mr. Davis remarks, that "so entirely is this strange production the result of art operating on nature, that the fruit does not appear a second time after the plant has been purchased."

This is a favourite fruit with the Chinese, on account of its agreeable perfume, one specimen being sufficiently powerful, when ripe, to scent a large room.

1197. Mandarin in a chair, with eight bearers and other attendants.

1198. Warrior in full dress, with bow, quiver, &c.

1199. Mandarin of the imperial household.

1200. Exterior of a Buddha temple at Honan.

1201. Painting on glass.

1202 & 1203. Exterior views of temples.

1204. Furniture, lamps, &c.

1205. Flowers and fruit.

1206. Lady of rank in sedan, with bearers and attendants.

1207. Mandarin of the first class in fur dress.

1208. Lady in walking habit.

1209. Second gate to the temple at Honan.

1210. Portrait of a lady on glass.

1211 & 1212. Exterior views of various buildings, shewing the plans and arrangements of the outer or fore court.

1213. Cabinet, table, &c.

1214. The first of a series of twelve coloured drawings, representing the tea culture in the district of Keang-nan, situated at the north-west extremity of a range of hills dividing that province from Chĕ-keang, between the 30th and 31st parallel of north latitude. This is a view of the preparation of the ground for planting.

The botanical name for tea is Thea, and it is intimately allied to the genus camellia, both of which are called by the same general name of "Cha" among the Chinese. The flowers of tea are inodorous, less showy than the camellia, and the plant is seldom cultivated merely for ornament, while its congener is one of the favourite plants of gardeners at home and abroad.

For the information of the reader upon the subject of tea, we extract the following from a work by John F. Davis, Esq., F.R.S., &c., late chief of the British Factory at Canton: — "The fineness and dearness of tea are determined by the tenderness and smallness of the leaf when picked. The various descriptions of the black diminish in quality and value as they are gathered later in the season, until they reach the lowest kind, called by us Bohea, and by the Chinese (Ta-cha) 'large tea,' on account of the maturity and size of the leaves. The early leaf buds in spring, being covered with a white silky down, are gathered to make Pekoe, which is a corruption of the Canton name, 'Pak-hoo,' 'white down.' A few days' longer growth produces what is here styled, 'Black-leaved Pekoe.' The more fleshy and matured leaves constitute Souchong; as they grow larger and coarser they form Congou; and the last and latest picking is Bohea. The tea farmers, who are small proprietors or cultivators, give the tea a rough preparation, and then take it to the contractors, whose business it is to adapt its further preparation to the existing nature of the demand. The different kinds of tea may be considered in the ascending scale of their value.

"1st. Bohea, which in England is the name of a quality, has been already stated to be, in China, the name of a district where various kinds of black tea are produced. The coarse leaf brought under that name to this country, is distinguished by containing a larger proportion

of the woody fibre than any other teas; its infusion is of a darker colour; and, as it has been longer subjected to the action of fire, it keeps a longer time without becoming musty than the finer sorts. Two kinds of Bohea are brought from China: the lowest of these is manufactured on the spot, and therefore called 'Canton Bohea,' being a mixture of refuse Congou with a coarse tea called Woping, the growth of the province. The better kind of Bohea comes from the district of that name in Fokien; and, having been of late esteemed equally with the lower Congou teas, has been packed in the same square chests, while the old Bohea package is of an oblong shape.

"2nd. Congou, the next higher kind, is named from a corruption of the Chinese Kung-foo, 'labour or assiduity.' It formed for many years the bulk of the East India Company's cargoes; but the quality gradually fell off, in consequence of the partial abandonment of the old system of annual contracts, by which the Chinese merchants were assured of a remunerating price for the better sorts. The consumption of Bohea in this country has, of late years, increased, to the diminution of Congou, and the standard of the latter has been considerably lowered. A particular variety, styled 'Campoi,' is so called from a corruption of the original name, 'Keen-pei,' 'selection—choice;' but it has ceased to be prized in this country, from the absence of strength—a characteristic which is stated to be generally esteemed beyond delicacy or flavour.

"3rd. Souchong (Seaou-chung), 'small or scarce sort,' is of the finest of the stronger black teas, with a leaf that is generally entire and curly, but younger than in the coarser kinds. What is called 'Paou-chung,'* or Padre tea, is packed in separate paper bundles, of about half a pound each, and is so fine, as to be used almost exclusively for presents. It takes its name of Paou (or parcel) from the packages in which it is contained; and its other name of Padre, as having been formerly grown by the priests at their small locations on the hills, and given to the parties coming to worship. The finest kinds of Souchong are sometimes scented with the flowers of the *cloranthus inconspicuus* and *gardenia florida;* and they cannot be obtained even among the

* *Paou* signifies parcel.

Chinese, except at high prices. A highly crisped and curled leaf, called 'Sonchi,' has lately grown into disrepute, and been much disused, in consequence of being often found to contain a ferruginous dust, which was probably not intended as a fraud, but arose from the nature of the ground where the tea had been carelessly and dirtily packed.

"4th. Pekoe being composed mainly of the young spring buds, the gathering of these must, of course, be injurious in some degree to the future produce of the shrub; and this description of tea is accordingly both dear and small in quantity. With a view to preserve the fineness of flavour, the application of heat is very limited in drying the leaves; and hence it is, that Pekoe is more liable to injury from keeping than any other sort of tea. There is a species of Pekoe made in the green tea country from the young buds, in like manner with the black kind; but it is so little *fired* that the least damp spoils it; and for this reason, as well as on account of its scarcity and high price, the Hyson-pekoe, as some call it, has never been brought to England. The mandarins send it in very small canisters to each other, or to their friends, as presents.

"Green teas may generally be divided into five denominations, which are, 1, Twankay; 2, Hyson-skin; 3, Hyson; 4, Gunpowder; 5, Young Hyson. Twankay tea has always formed the bulk of the green teas imported into this country, being used by the retailers to mix with the fine kinds. The leaf is older, and not so much twisted or rolled as in the dearer descriptions: there is altogether less care and trouble bestowed on its preparation. It is, in fact, the *Bohea* of green teas; and the quantity of it brought to England has fully equalled three-fourths of the whole importation of green. Hyson-skin is so named from the original Chinese term, in which the *skin* means the *refuse*, or inferior portion of anything; in allusion, perhaps, to the hide of an animal, or the rind of fruit. In preparing the fine tea called Hyson, all those leaves that are of a coarser, more yellow, and less twisted or rolled appearance, are set apart, and sold as the refuse or 'skin-tea,' at a much inferior price. The whole quantity, therefore, depends on, and bears a proportion to, the whole quantity of Hyson manufactured, but seldom exceeds two or three thousand chests in all. The word Hyson is corrupted from the Chinese name, which signifies 'flourishing spring:' this fine sort of tea being gathered in the early part of the season. Every separate leaf is

twisted and rolled by hand, and it is on account of the extreme care and labour required in its preparation, that the best Hyson tea is so difficult to procure, and so expensive. By way of keeping up its quality, the East India Company used to give a premium for the two best lots annually presented to them for selection; and the tea merchants were stimulated to exertion, as much by the credit of the thing, as by the actual gain in price. Gunpowder, as it is called, consists of the best rolled and perfect leaves, which give it that *granular* appearance whence it derives its name. For a similar reason the Chinese call it 'Choo-cha,' 'pearl tea.' Young Hyson, until it was spoiled by the large demands of late years, was a genuine, delicate, young leaf, called in the original language 'Yu-tsëen,' 'before the rains.' As it could not be fairly produced in any large quantities, the call for a further supply was answered by cutting up and sifting *other* green tea through sieves of a certain size; and, as the Company's inspectors detected the imposture, it formed no part of their London importations. But the above became still worse of late, for the coarsest *black* tea leaves have been cut up, and then *coloured* with a preparation, resembling the hue of green teas.

"Nothing could be more ill-founded than the vulgar notion, once prevalent in this country, that the colour of green tea was derived from its being dried on plates of copper. No Chinese is allowed to have a copper vessel, except as ornamental. Admitting that copper was the metal on which it was placed, it does not at all follow that it should assume such an appearance from the operation; but the pans really used on these occasions are of cast-iron, of a round or spherical shape. Each of these pans is bricked in, over a small furnace. A quantity of fresh leaves are placed in the pan, after it has been sufficiently heated, and stirred rapidly round by the hand, to expose them equally to the action of the heat, and, at the same time, prevent their burning. After being a little curled by this drying operation, they are taken out and twisted or rolled by hand to assist the natural tendency; and the process of curling is continued for a longer or shorter time according to the nature and quality of the tea. The hand seems to have most to do in the case of green teas, and the fire in that of the black. In the preparation of the finer teas, much care and attention is bestowed on the selection of the *best leaves* subsequent to drying; as in the separation of the hyson from its *skin*, or

refuse—a business which falls to the lot of women and children. The tea, when prepared, is packed while warm by the contractors in chests and canisters. The black teas are trodden down with the feet to make them pack closer: but the green tea leaves would be crushed and broken by so rude a process; they are accordingly only shaken into chests."

1215. Second view of the above tea process, representing labourers sowing the seed.

1216. The Tsung-tŭh, or viceroy of Canton, in a sedan, with eight bearers and retinue.

As before observed, the number of bearers to each sedan is regulated by the rank of the person. Only mandarins, or official persons, can be carried by four bearers, or accompanied by a train of attendants. These are marshalled in two files before the chair. One pair of these myrmidons, carry gongs, on which they strike at regular intervals; another pair utter, likewise, at intervals, a long-drawn shout, or rather yell, to denote the approach of the great man; a third pair carry chains (as in No. 1206), which they jingle in concert, being, in fact, jailers or executioners, with high caps of iron wire, in which is placed a grey feather. Then come two fellows with the usual bamboo, or bastinado; and the cortège is made up by the servants and other followers, some of whom carry red umbrellas of dignity, others large red boards, on which are inscribed, in gilt characters, the officer's titles; and, generally, the motto addressed to the multitude, "BE STILL AND RETIRE BACK." The populace, when they meet such a procession, are not to denote their respect in any other way than by standing aside, with their arms hanging close to their sides, and their eyes on the ground. It is only when called or taken before a tribunal that they are obliged to kneel; and these are occasions which most Chinese are not very willing to seek.

1217. Furniture and maxims.

1218. A mandarin in splendid attire.

1219. A lady in splendid costume, with large feet.

1220. First gateway to the temple at Honan.

1221. Painting on glass.

1222. View of a small Buddha temple.

1223. Exterior of a gentleman's private dwelling.

1224. Furniture, &c.

1225. Third view of the Keang-nan tea process, representing the irrigation of the trees.

1226. Fourth view: women picking the leaves.

1227. Lady of rank in a sedan, with bearers.

1228. Mandarin saluting.

1229. A Tartar lady in a summer dress.

1230. Vessel in a typhoon, "ta fung," or "great wind."

Violent storms are of frequent occurrence during a particular season of the year, on the southern coast of China, and occasion a dreadful loss of life, besides injury to the boats of the many thousand families who reside upon the neighbouring waters of Canton. Chinese writers particularly mention a sea storm that blows from every point of the compass on the coast of Canton. It occurs during the fifth and sixth moons of the year, and is preceded by a coloured ring-like appearance, at first small, but gradually increasing. This whirlwind is said to be entirely unknown in the north of China. During the continuance of these devastating storms, thunder is considered a symptom of the mitigation of their fury. In the significant phraseology of the Chinese, lightning is called "the thunderer's whip." The superstitious notions of the Chinese have been elsewhere spoken of. If a person in China has been killed by lightning, he is denied the rites of burial which he would otherwise have received. They consider it as a marked displeasure of God. Confucius always rose and dressed himself when severe thunder storms occurred at night, in order to pay respect to Teën noo, "the wrath of Heaven."

1231. River view.

1232. Another view, with a public building for the examination of passports.

1233 to 1238. Six frames, containing numerous drawings of Chinese fishes, taken from nature.

1239. Painting of a marriage procession.

In the gay scene here represented, the bridegroom is proceeding to the house of the parents of his intended wife, accompanied with a large and splendid procession enlivened by music, to fetch home his future spouse. On their return to the residence of the bridegroom, the bride is carried in a richly carved and gilded sedan appropriated to such

occasions, and called "Hwa-Keaou," *i. e.*, "flowered chair." The supporters, in this case (four in number), are regulated according to the rank of the parties. The bride is preceded by a lengthened train of attendants, clad in garments of various colours, and accompanied with music, lanterns, &c. There are not less than a dozen sedan chairs in the procession, filled with presents to the bride. These constitute her whole marriage dowry. The persons composing the train are hired for the occasion. There are large establishments in China, provided with men, chairs, and dresses, to be hired out for escorts of this kind. The dresses and sedans range through all the degrees of costliness and elegance. Articles of this kind, more or less expensive, and a more or less numerous train of attendants, are employed, according to the rank and wealth of the parties to be united. Howqua, the rich Hong merchant, expended above 50,000 dollars on a daughter's wedding, including the bridal presents. Live geese are always among the presents, and they are carried in the procession, being considered, apparently without any good foundation, patterns of concord and fidelity in the married state. The beautiful mandarin duck, already described, would be a fitter emblem. When the bride reaches the residence of her lord, she is lifted by matrons over a pan of charcoal,—a usage, the exact import of which is not understood. Various ceremonies follow, which end in the husband unveiling his bride, whom he now sees for the first time, and drinking with her the cup of alliance. Marriage is termed "the excellent ceremony," and is promoted by every consideration that can act upon the human mind. The national maxim is, that "there are three great acts of disregard to parents, and to die without progeny is the chief." The barrenness of a wife is, therefore, regarded as a great calamity, and is one of the seven grounds of a divorce allowed to a Chinese husband, notwithstanding there would seem to be an all-sufficient remedy in legal concubinage. The six other causes of separation are, disobedience to her parents,* adultery, TALKATIVENESS, thieving, ill-temper, and inveterate infirmities.

There are also five things which prevent a woman from being taken as a wife; if she belongs to a vicious family, a rebellious family, to one

* In China, when a woman is married, she is compelled to regard the father and mother of her husband, exactly in the light in which she before regarded her own.

whose members have suffered capitally, to one afflicted with inveterate diseases, or if she be the eldest child and has no brother,—in these several circumstances, according to the Chinese moralists, she is not to be taken.

A lucky day for the marriage rites is considered important. On this point, recourse is had to astrology, and the horoscopes of the parties are diligently compared. Sometimes the ceremony is postponed for months, because the stars are not propitious. They have a saying, that "Marriages are made (fixed) in a previous state of existence."

Such superstitious notions and observances belong exclusively to no particular age or country. In the "Iphigenia" of Euripides, Clytemnestra asks Agamemnon when their daughter shall wed? He replies, "When the orb of a fortunate moon shall arrive." The spring in China is generally preferred for wedding, when the peach-tree is in blossom. This circumstance is alluded to in a little poem in the "Book of Odes," thus elegantly paraphrased by the accomplished Sir William Jones—

"Sweet child of spring, the garden's queen,
Yon peach-tree charms the roving sight;
Its fragrant leaves how richly green,
Its blossoms how divinely bright!

So softly shines the beauteous bride,
By love and conscious virtue led,
O'er her new mansion to preside,
And placid joys around her shed."

The presents already noticed are sent to the bride in the evening, at which time the ceremony takes place; hence a bride is compared to the moon: "When the sun sets, the moon appears." Another phrase, in confirmation of this custom, is, "When the pale moon goes forth, how fine the appearance of a beautiful woman (bride)." The desire for *male* children is deemed a virtue, and is incorporated in many of their daily salutations: thus, "May you have an union, and abundance of the three blessings," *i. e.*, "Happiness, long life, and *male children*." To obtain the latter, and to promote lineal descent, concubinage is often resorted to; but Chinese moralists do not allow a concubine to be taken till after the age of forty, and when there is no hope of having

male issue by the wife. The former is less esteemed than the latter, and in the Anglo-Chinese of the natives, is considered as "number two wife," that is, inferior.

The first or principal wife is usually chosen for the husband by his parents or senior relations, out of a family equal inpoint of rank and circumstances to his own, and is espoused with as much splendour and ceremony as the parties can afford; and the bride, when she is received into the house of the bridegroom, acquires all the rights and privileges which, under the degraded state of the female sex in Asiatic nations, can be supposed to belong to a lawful wife.

A Chinese may afterwards lawfully espouse other wives, agreeable to his own choice, and with fewer ceremonies, as well as without any regard to equality in point of family and connexions: these wives are all subordinate to the first wife, but equal in rank among themselves. In describing this connection, the term *inferior wife* has been preferred to that of hand-maid, or concubine, as there are always certain forms of espousal, and as the children of such wives have a contingent right to the inheritance.

A Chinese who, having a first wife living, enters into marriage with another female as a first wife, is, by the penal code, punishable with the infliction of ninety blows of the bamboo; such marriage being considered null and void, the parties are separated, and the female returned to her parents.

For a person who has a wife and children to take a Tseih, or concubine, of whom he may have as many or as few as he pleases, is esteemed less virtuous than to refrain from doing so. If for many years a man has no children by his wife, it is considered perfectly correct to take a concubine; but if a man has *sons* by his wife (for daughters never enter into the matrimonial account), it is considered derogatory to take a concubine. For every additional concubine a man takes, he sinks in the scale of virtue; and Chinese moralists have drawn out a fanciful scale of the exact degrees of virtue and vice, varying from one to ten thousand.

To give a daughter to be a concubine is considered derogatory to the female, and to the dignity of the family; hence they are generally purchased for a sum of money from persons of an inferior condition. Men of high spirit will not give their daughters to be concubines to the

sovereign himself. Of course, there are always time-serving men of high rank who are not so scrupulous.

At the marriage of a son, the ceremony of capping is observed (kea-kwan). In ancient times a bonnet made of cloth was first placed upon his head; next one of leather, and lastly a nobleman's cap. The chief parts of this ceremony are yet continued, together with a benediction pronounced over him.

Dr. Morrison says, in some provinces in China public notice is issued by wealthy parents to obtain a husband for their daughter; this is done by the affluent, who are unwilling to part with their child, and who therefore bring the son-in-law into their own family, instead of the usual practice of sending the daughter from home.

The bride is expected to weep for ten evenings previously to the marriage, in which she is often joined by her sisters, from whom she is about to be separated. At the bridegroom's is a large assembly of friends waiting to congratulate the parties, and partake of an entertainment. At a table prepared for the bride and bridegroom, they sit down and make a shew of eating together, and also of exchanging the cup of alliance, which appears to seal the marriage, as it is considered the most important and an indispensable part. When the gentlemen have dined they are permitted to see the bride. And after the lapse of one moon, the parents of the lady visit her at the house of her husband.

When women prove childless, they pay adoration to the goddess Kwan-yin, a principal image in Buddhist temples, whose name means "*heedful of prayers*" (*ter vocata audit*), and whose functions seem compounded of those of Venus Genetrix and Lucina. There is, however, the widest difference in their estimation between male and female offspring; the former are as eagerly desired as the latter are, generally, deprecated. Sons are considered in this country, where the power over them is so absolute through life, as a sure support, as well as a probable source of wealth or dignities, should they succeed in learning; but the grand object is the perpetuation of the race, to continue the sacrifices at the family tombs. Without sons, a man lives without honour or satisfaction, and dies unhappy; and, as the only remedy, he is permitted to adopt the sons of the younger brothers. Sometimes, however, the extreme desire of male offspring leads parents to suborn

BRIDGE AT HONAN.

the midwives to purchase a boy of some poor person, and substitute it for a girl just born. This is termed "tow lung hwan fung," "stealing a dragon in exchange for a phœnix."

In the event of the death of a young woman under nineteen years of age, a paper effigy is made by the parents, and the intended husband receives the effigy home to his house, with the bridal rites; he then burns the effigy, and erects a tablet to her memory. This appears to be the object of the parents of the deceased.

1240. View of Honan from the river.
1241. Rural scenery on the Canton river.
1242. View of the exterior of a temple.
1243. A gentleman's residence.
1244. Furniture.
1245. Fifth view of the Keang-nan tea process: females twisting the leaves, preparatory to *firing*.
1246. Sixth view, as above; females sorting leaves.
1247. Government officer in a chair, carried by eight bearers.
1248. Furniture, maxims, &c.
1249. Mandarin in summer dress.
1250. Lady with small feet, in summer dress.
1251. View of Pinkoo, near Canton.
1252 & 1253. Exterior views of temples.
1254. Furniture.
1255. Seventh view of the Keang-nan tea process: coolies bringing in the leaves from the trees.
1256. Eighth view, as above: sifting and sorting the leaves.
1257. Mandarin in winter dress, with bearers, &c.
1258. Mandarin bearing imperial despatches in a yellow silk envelope, at his back.
1259. Lady of rank, with small feet.
1260. Bridge at Honan, near Canton.
1261. A musical party.
1262. Flowers from nature.
1263. Birds from life.
1264. Picture of the Bocca Tigris.

The Bocca Tigris, called by the Chinese "The Tiger's Gate," or

"Tiger's Mouth," is the entrance of the Canton river, and is so called from the appearance of one of the islands in front of it. It is, as described by Weddel (the first Englishman who approached it), "a goodly inlet," flanked on each side by mountains and fortresses. The latter appear formidable, but owing to an entire want on the part of the Chinese of a knowledge of gunnery, and to other causes, they are without any real efficiency. They have been repeatedly passed without difficulty by English men-of-war. Vessels must shew their permits here before entering; and are therefore required to anchor outside, if they reach the Bogue during the night.

1265. Flowers and fruit.

1266. Variety of birds, on rice paper.

1267. Revenue cutters in pursuit of smugglers.

1268. View of an engagement by moonlight, between revenue officers and smugglers.

1269. Mandarin and lady.

1270. Mandarin and lady superbly dressed.

1271. Chinese bedstead, furniture, &c.

Specimens of Chinese furniture are abundantly displayed in this collection; the beds of the Chinese are constructed and furnished somewhat different from those of Europeans. Instead of the bedstead with high posts, they have one with a frame and pannels, which are often carved. Boards are also used in the place of sacking. With the common people, a few plain boards placed on two wooden forms, serve for a bedstead, light bamboos being erected for a tester on which to suspend the curtains, which are indispensable in Canton as a security against musquitoes. Pieces of cloth or silk are hung around the top of the tester, answering to a fringe, on which flowers are painted or poetry is written.

1272. Ninth view of the Keang-nan tea process: preparation of samples.

1273. Tenth view as above: drying the leaves on plates of iron, and not of copper, as is erroneously supposed.

1274. A lady of rank in sedan, with bearers, &c.

1275. Furniture.

1276. Mandarin of the first class, splendidly attired, wearing the feather with "three eyes."

FURNITURE OF A CHINESE BEDROOM

The lordly appearance of this figure is expressed by the Chinese in the phrase "Walks like a dragon, and paces like a tiger;" indicative of a stately manner and bearing.

1277. Lady superbly dressed.

1278. Scene near the second bar on the Canton river, with a pagoda in the distance.

1279. Warrior, with quiver, &c., and lady, seated on portable chairs.

1280. Mandarin and wife in summer dresses.

1281. Imperial chair of state, with screen &c. The Empress's chair, it will be observed, is equally as splendid as that described in No. 1071, but is ornamented with carved peacocks; while the former, representing the Emperor's throne, has the imperial dragon.

1282. Eleventh view of the Keang-nan tea process: arrival of the "Cha Kĭh" (tea merchant) in the hill country, for the purchase of teas for foreign markets.

1283. Twelfth view as above: interior of a Hong merchant's establishment at Canton, with coolies packing, weighing, and despatching teas by lighters, for the foreign shipping at Whampoa.

1284. The lady of the "Tsëang-keun," a Tartar general (described in No. 1306), with military attendants, &c.

1285. Warrior in winter dress, with despatches, or "chop," in his hand.

1286. Lady in summer costume smoking.

1287. River view, with fort in the distance.

1288. River scenery with fishing-boats, &c.

1289 to 1292. Four frames, containing numerous drawings of Chinese lanterns, of various patterns and devices.

1293. River view, with a boat in a brisk gale.

1294. Rural scenery.

1295 & 1296. Two frames with drawings, on rice paper, of mandarins and their ladies, superbly attired.

1297 & 1298. Two views in water-colours, representing the interior of gentlemen's country seats, in one of which (1298) is represented a specimen of their private theatrical entertainments.

1299. Beautiful specimen of embroidery on satin. The art of embroidery, in which the Chinese excel perhaps all others, is performed principally by men.

1300 & 1301. Two Indian-ink drawings, representing a military review by the Emperor.

1302. Imperial mandarin.

1303. Lady superbly dressed.

1304. Portrait of Tingqua, merchant of Canton.

1305. Section of the Great Wall of China.

This vast barrier, separating China from Tartary, was built by Tsin, the first universal monarch of China, about 200 years B.C., or rather more than 2,000 from the present time. It is called by the Chinese, "the City Wall, a thousand le in length." It bounds the whole north of China, along the frontiers of three provinces, extending from the shore of the gulf of Pe-chele, 3½ deg. east of Pekin, to Se-ning, 15 deg. west of that capital. The emperors of the Ming dynasty built an additional inner wall, near to Pekin, on the west, which may be perceived on the map, enclosing a portion of the province between itself and the old wall. From the eastern extremity of the Great Wall there is an extensive stockade of wooden piles, enclosing the country of Mongden, and this has, in some European maps, been erroneously represented as a continuation of the solid barrier. (See native map of China, in this collection, No. 1041.) A particular examination of its structure was made by the gentlemen of Lord Macartney's embassy, who had the good fortune to pass into Tartary by one of the most entire portions of the wall. On its first approach, it is described as resembling a prominent vein or ridge of quartz, standing out from mountains of gneiss or granite. The continuance of this line over the mountain-tops arrested the attention, and the form of a wall with battlements was soon distinctly discerned. It was carried over the ridges of the highest hills, descended into the deepest valleys, crossed upon arches over rivers, and was doubled in important passes, being, moreover, supplied with massive towers or bastions at distances of about one hundred yards. One of the most elevated ridges crossed by the wall was 5,000 feet above the level of the sea. It far surpasses, in short, the sum total of all other works of the kind, and proved a useful

barrier until the power of Ghengis Khan overthrew the empire of the Chinese.

1306. A Tartar general, "Tsëang-keun" and suite, having the command of the garrison of a city; its defence being his particular department. He is independent of generals *outside* the walls of the city which he defends.

He has two adjutants attached to his command, as seen in the drawing, called "Too-tung," who are distinguished by right and left, from their taking the command of the left and right wings of the army. The high official standing of the Tsëang-keun is denoted by the figure of a tiger's head embroidered on the breast of his outward dress, and the presence of the peacock's feather with *three eyes*. He has eight bearers to his sedan, when used, and the same number of attendants follow in his train when on duty, as here represented.

1307 & 1308. Tartar noble and wife, in full costume. In the cap of the former is placed a peacock's feather.

This badge of dignity is granted by the Emperor, as a mark of distinction; it hangs pendent from the cap over the shoulders. The rank of the wearer is known by having *one*, *two*, or *three* eyes on the feather, and by a difference of colour; a usage never known in China till the present dynasty.

1309. View of Honan, a village on the south side of Pearl river, over against Canton.

This village is chiefly celebrated for its extensive and magnificent temple of Buddha; the richest religious establishment in this part of the empire. No part of the splendid structure is visible in the painting, which is mainly interesting as affording the best view of river life in the collection. This is a mode of existence peculiar to the Chinese. The people of other nations resort to the water for purposes of gain, warfare, health, or pleasure, for a season, but they never cease to regard the land as their natural and permanent dwelling-place. They would be miserable if they believed themselves confined for life to floating habitations, whatever temporary attractions these might possess. But millions on millions of people in China are born, vegetate, and die, upon the bosom of its numerous streams. They occasionally make a "cruise on shore," but they return to the water as their natural home and element.

It is computed that there are not less than 40,000 dwelling-boats within the immediate neighbourhood of Canton. These are arranged in regular streets, which are lighted up at night. Besides the boats used as habitations, the river is covered with innumerable craft in perpetual motion; yet such is the skill with which they are managed, and the peaceableness of the boatmen, that wranglings rarely occur, and quarrels are almost unknown.

1310. Drawings of native birds.

1311. View of the landing and entrance to the Fa-tee flower gardens, situated a short distance above Canton, on the bank of the river.

They are principally owned by the Hong merchants of Canton, and foreigners are allowed to visit them on certain days in each month. These gardens are beautifully laid out, and afford much gratification and relief to persons confined to the narrow limits to which all foreigners are restricted at Canton. From these gardens the greater number of those beautiful dwarf shrubs are procured, that are so much esteemed.

1312. Portrait of Newkooluh, late consort of Taou Kwang, Emperor of China.

The Chinese empresses of the celestial empire, neither in ancient nor modern history, have met with particular mention. Mere appendages to the royal person of the Emperor, there appear to have been no circumstances which have called for their appearance beyond the walls of the imperial palace. The late Empress Newkooluh appears, however, to have been a person of great worth, and at her death an edict was issued, in which her excellent virtues were held forth in the strongest language of conjugal affection. Overflowing with kindness towards all, lovely, and winning, she held control over the hearts of those around her, not by dint of authority, but by gentleness and forbearance. The Emperor confessed in this document his strong attachment to her, and on account of the above sterling qualities was prevailed upon to make her his spouse, and the head of his household. Three happy years thus passed: her intercourse lightened the burden of government, and the charm she transfused around the court conciliated all their hearts. Soon, however, were these scenes of bliss changed to sadness, and her disconsolate partner felt himself alone and forsaken. There was one

THE GREAT WALL OF CHINA

neighbouring summits is crowned with a Portuguese church, which

good quality for which she was especially eminent—filial piety; and since she became a pattern to the court, her posthumous name was ordered by the Emperor to be "Heaou-tseuen-hwang-how," "Empress Perfectibility of Filial Obedience."

1313. Portrait of Tingqua Ponkeiqua, a Hong merchant.

1314. Entrance to the city of Pekin on the west.

Pekin has been the capital of the empire since the reign of Yung-lŏ, A.D. 1423; in the centre of which stands enclosed the imperial city, five miles in circumference; and in the centre of the latter is the sacred city, occupying a third of its dimensions. The capital has nine gates, the number to correspond, perhaps, to the nine divisions of the Chinese territory after the Deluge, as before alluded to.

1315. Empress of China in a car, drawn by two horses, and attended by female musicians.

1316. Flowers.

1317. Six boats, &c., on rice paper.

1318. View of the great wall dividing China from Tartary. (See 1305.)

1319 to 1322. Four views of Chinese summer-houses and grounds.

The Chinese have a great partiality for fish ponds and artificial lakes, attached to their country-houses and grounds. These are rendered agreeable to the eye by the cultivation and growth of the water-lily, interspersed with tufts of mosses or ferns over artificial rock-work.

These ponds or lakes are filled with golden carp, a fish much esteemed by the Chinese, and is one of the most distinguished of the finny tribe. They abound in most of their gardens, and are protected sometimes by nets spread over the ponds, to preserve them from the ravages of numerous kingfishers who attack them at dawn of day.

1323. Picture of Macao.

This is by the same artist, and of the same dimensions, as the picture of Canton, already described. It is a view of Macao as it appears from the harbour. The name of this port signifies "the entrance to the bay." It is situated in 22 deg. 11½ sec. N. lat.; and 13½ deg. 13 sec. E. long. The town is handsomely situated on a steep declivity, and protected, as it were, in the rear by the mountain wall. One of the neighbouring summits is crowned with a Portuguese church, which

shews like a fortress in the distance. The effect is imposing in approaching by sea, as nearly the whole city is visible, and of a prepossessing appearance. Macao is a place of some importance; and interesting on several accounts. It belongs nominally to the Portuguese, to whom the privilege of building a town there was granted about two hundred and fifty years ago, in consideration of services rendered in clearing the Chinese waters of a desperate gang of pirates; but the government is really in the hands of the viceroy at Canton, and there are regular Chinese officers of justice, government, and the customs. The Portuguese, however, are governed by their own laws, to enforce which, they are allowed to employ their own officers. Here all foreign merchantmen, bound to Canton, have to procure a *chop*, or permit, to pass the forts, and take on board an inside pilot. This is the utmost limit to which European or American ladies are ever permitted to intrude into the celestial empire. Most of the foreign merchants resident at Canton rusticate at Macao during the summer months. Lintin, that harbour for smugglers, lies to the right of the view contained in this picture.

1324. View of a gentleman's summer residence and gardens.

1325 & 1326. Two drawings of the interior of gentlemen's summer residences in China.

1327. Stands with fruit, flowers, &c., on rice paper.

1328. Six boats, on rice paper.

1329. Portrait of a celebrated Chinese beauty.

1330. Portrait of a well-known money-broker in Canton.

This description of men are exceedingly numerous, and are of various standing in their line of business. The smaller dealers confine themselves principally to the purchase and sale of their copper coin, called by Europeans "cash," by natives "tsëen," which is the only coin of the Chinese. They are thin and circular, and nearly an inch in diameter, having a square hole in the centre for the convenience of tying them together, with a raised edge both around the outside and the hole. Those now in use have the name of the emperor in whose reign they were cast stamped upon them, with the words "tung paou," "precious circulating medium." Notwithstanding their trifling value, they are much adulterated with spelter; yet, on account of their con-

venience in paying small sums and for common use, they generally bear a premium, and are the thousandth part of a tael.* The use of the silver coin, however, appears to be increasing among the Chinese, as by recent accounts we learn that silver dollars have been made in Fŭh-keën and other places, contrary to the laws of the empire. In his journal, Mr. Lindsay says, "At Fuh-chow, dollars are not defaced by stamping as at Canton. The ingots are of quite a different description from those in use in Canton, but of excellent quality." When the dollar first comes into the possession of a Chinese, he gives it a stamp or chop, thus extracting a small portion of the metal; receiving the same usage from each hand it passes through, it is reduced from its coinage value to that of merely its weight. The possessor of this clipped money, finding the bulk inconvenient, melts it down into the form of sycee silver; a species more easy to stow than if it was in the former coin, in which 1,000 drilled dollars might not exceed the value of 200. The sycee silver is more valuable than any other, on account of its containing portions of gold dust. It is generally in the form of a canoe, with a stamp in the centre. In ancient times, the shells of the tortoise and pearl oyster were used as a circulating medium in the exchange for commodities, till about 200 years B.C., when the "cash" noticed above was introduced. Under the Sung dynasty, in the reign of Shaou-hing (A.D. 1170), a kind of paper money or bank note was issued of various amounts. Offices were appointed by the government every where to receive and issue them. They were to be renewed within seven years, and about one and a-half per cent. was deducted by the government for the expenses of their issue. A scarcity of copper coin is assigned as one reason, and another is, the want of money to pay the army, which led to this scheme to entice the merchant with the convenience of it.

The Chinese are very fastidious in their choice of foreign coins; rejecting some and choosing others, merely with regard to the device. Spanish dollars with pillars, especially those issued in the reign of Charles IV., are the most current, often bearing a slight premium; while, on the other hand, the coins of the United States are passed

* A tael is about a dollar and a-third.

with difficulty, even at a discount of two, three, or even six per cent. "Precious cover" is a name given to the crown supporting the pillars in Carolus dollars; "the two candlestick dollars" is a term by which the Spanish coin is also known. "Precious goose," "precious duck," and "flying hen" dollars, are other appellations given to the coins of the United States. The terms "Flower-edged money," "Foreign-faced money," and "Devil's-head money," all express the Spanish dollar.

The sign-board of a money-changer's shop usually reads, "cash and silver exchanged at pleasure;" and to attract the notice of customers more certainly, there are, besides the gay sign-board, three or four wooden cylinders, marked with lines to represent so many strings of cash, suspended over the door.

In leasing and hiring shops and other places of business in China, the securities given and received are a lease and a bond; the former, clearly specifying the conditions on which the shop is rented, is a written document, delivered into the hands of the tenant, who keeps it in witness thereof. The bond, which is made out by the tenant after he has examined the lease, is a writing given in reply thereto, signifying his wish to receive the lease upon the terms agreed on, and his compliance with the customary payment of two dollars annually for "shoe money," and also the payment of a certain sum as earnest money, without which no confidence can be had that the agreement will be kept. At the time of payment, whether monthly, quarterly, or, as is sometimes the case, once in four months (the rent being always paid at the commencement of the term over which the time extends), the sum already paid, as stated above, is deducted from the full amount. This practice of depositing earnest money, in which the Chinese resemble the Turks, is carried into all important transactions of life; even betrothment is not settled without it.

The person who receives the rent has often to travel much; and therefore the tenant, in addition to the rent, is required to add a certain sum, which he pays to the collector of the rent for the purchase of shoes, as a reward for his trouble in going backwards and forwards; and hence his singular charge is called "shoe money."

1331. The exterior view of the Imperial Hall of Audience, at Pekin.

This is a lofty building, and is about 130 feet in length. The

interior decorations correspond with its external beauty. Yellow tiles are an imperial emblem, and are used only on the Emperor's palaces, and the temples of Confucius. The ceiling is richly carved and adorned with gilt dragons, upon a green surface, highly varnished. The roof is supported with numerous crimson pillars of large dimensions. The walls are white and highly polished, but without hangings or ornaments of any kind.

The imperial throne, "the dragon's seat," stands nearly in the centre of the hall, and is simple in its form and style, having the inscription "Taou Kwang," "Reason's Glory," inscribed upon it.

In front of the throne, stands a large bronze vessel, in which incense is offered on particular occasions.

1332. Emperor of China, borne by sixteen officers.

1333 to 1335. These drawings are a continuation of the rearing of the silk-worm and culture of the mulberry-tree, as practised at Nankin, and correspond with the Nos. 1028-9-30, placed on the face of the opposite pillar.

1336 to 1339. Four paintings in oil, representing the annual military review, which takes place about the new year, near the "Tëen-how-shan," or "Queen of Heaven's Hill," in the vicinity of Canton.

"In the almost total absence of actual warfare," says Mr. Davis, "the Chinese soldiers are periodically exercised by their commanders. Their reviews consist partly in the examination of their matchlocks, their swords, and arrows; and, when they have any, of their helmets or padded armour. As far as our experience went in the embassy, their offensive arms were always in a wretched condition. The greater number of soldiers are at liberty to follow some trade or occupation, as they are, in fact, a mere militia periodically called out. Exceptions occur only among the Tartar troops, and those Chinese who are employed as a standing police or guard. So far from there being any necessity to enrol soldiers by compulsion, or by bounty money, the profession is eagerly sought after as a favour, and as an addition to the person's means of livelihood. The only occupation of the Chinese army, with very few exceptions, since the Tartar conquest, has been to over-awe popular revolts, and keep the people in order. The board

at Pekin, called the "Ping-poo," or "military tribunal," has control chiefly over the armed police of the empire; that is, the Chinese, as distinguished from the Tartar troops. It has couriers always ready to be dispatched to the provinces, and to convey its secret orders. Banditti and malefactors of every kind are traced out with almost unerring certitude, and all experience bears testimony to the extreme efficiency of the police of the country."

The Chinese often compare their generals and soldiers to animals possessed of courage, force, or ferocity, such as the lion, the bear, the tiger, and the leopard; and, in many instances, the dresses of the soldiers are painted to represent these animals.

In these paintings will be observed numerous shields, in the hands of the soldiery, of hideous devices, similar to those lately taken from the Chinese, and now placed in the Royal Arsenal at Woolwich. The design is evidently to strike their opponents with terror and affright.

1340. A theatrical representation by moonlight. For information on this subject the visiter is referred to the remarks made in page 48.

1341. Four specimens of Chinese windows.

The substance used for transmitting the light is Anomia Placenta, or pearl shell. A variety of other materials are employed for the same purpose, as mica, horn, paper, silk-gauze, and a semi-transparent paper brought from Corea. Glass windows are seldom seen. There is a frame-work in front of the translucent substance, dividing it into small panes of various shapes. This is the general style of Chinese windows, but the passion of the people for variety leads them to adopt an endless diversity of patterns.

CHINESE TOPOGRAPHICAL HISTORY

CITY OF CANTON.

The Chinese Topographical annalists say, that 2,230 years antecedent to the Christian era, the region now called Kwang-tung (Canton), was noticed in ancient records, under the names Kaou-che; Nan-kaou; Nan-ee; Pă-yue; and Yue.

Tsin-che, the first universal Chinese monarch, about two centuries before our era, pushed his conquests to the south of the Mei-ling mountain, that bounds Canton on the north, through which a pass was subsequently cut in the eighth century.

This military conqueror (Tsin-che-hwang) *i. e.*, "Tsin, the first Emperor," put "Pih," "Shining White, or Resplendent," on the top of the character "Wang," "a king," in order to make a new title for himself, meaning "the glorious king," and which, in the poverty of European phrase, is translated Emperor; and who, to prove his title to the designation "Che," the "First," the "Beginning," burnt all the ancient records he could find, and buried alive the readers of books. This conqueror called Canton, "Nan-hae," "the Southern sea," a name which is yet retained for the principal Hëen, or district, in the province. From that period till the Sung dynasty, about A. D. 1000, Canton underwent many revolutions, and was variously designated.

Tsin-che-hwang's successor, Urh-hwang-te-she, sent to it 15,000 unmarried women; and nearly four hundred years afterwards it was called "Kwei-lin-tseang-kwan," "the region of cassia forests and elephants." At the time above-mentioned (A.D. 1000), whilst the court resided at Nan-king (or, in the provincial dialect, Nam-king), Canton, or Ling-nan (as it was then called), was considered one of the worst places of banishment for refractory statesmen. To go "south of the mountain," as Ling-nan signified, was deemed certain death.

The present name of Canton, viz., Kwang-tung, was not adopted till the Manchoo, or Tartar, dynasty, founded by the grandson of Ghengis, Khan. Even till the Ming-chaou, which expelled the Tartars, and was, in its turn, expelled by those Tartars who now fill the throne of China, Canton was not called a sang or province, but a "tow or loo," a "way or road." And then, first, about A.D. 1397, the metropolis was called by its present name, Kwang-chow-foo: previously to that time it was called Kwang-chow-loo. Under the Emperor Kow-te, of the Han dynasty, a self-made king, who held his court at Pun-yu, the modern Whampoa district, called the Canton region by a name he thought applicable to himself, "Nan-mow," "the southern warrior."

The Emperor Kow-te confirmed his title, and the King Ya-kung "offered tribute" to his liege lord. Under the same dynasty, a king of Man-yue, as Fokien was then called, made war upon Canton, and lost his life. By the interference of the Emperor, peace was restored; but he soon afterwards sent his own troops to subject "Nan-man," "the southern barbarians," as the people of Canton were called by him.

In 415, the pirate Loo-swan attacked and took possession of Canton, after a hundred days' fighting.

In 419, the people of Canton sent, as tribute to "Woo-te," "the Martial Monarch," a piece of *fine* cloth. But the hardy warrior was so displeased at its luxurious softness, that he rejected it, and issued a mandate, forbidding the people of the south ever to make any more such fine cloth.

In 654, King-chow (or the island of Hainan), was first occupied by the order of the second emperor of the Tang dynasty.

About 703, "she-pih," "trading vessels," began to introduce "rare commodities," extraordinary or curious manufactures.

The ensuing year was remarkable for the governor, Sung-Ying, "first teaching the people to burn earthenware."

And in 705, a statesman, called Chung-kow-ling, cut the famous pass through the Mei-ling mountain, to facilitate intercourse between Canton and the northern parts of the empire.

It is further remarked, to the credit of this statesman, that when, on the Emperor Yuen Tsung's "Tseen Tsew," "thousand autumns," *i. e.*, his birthday, all the courtiers were presenting "ornamented mirrors;"

Chung-kow-ling offered a work in five volumes, which he had composed, to shew "the causes of the rise and fall of former dynasties;" and this work he called "a golden birthday mirror."

In 795, a general, who commanded in Canton, wrote to court, stating that the trading vessels had all deserted Canton and repaired to An-nam, Cochin-China: and he added, that he wished to send a sort of consul thither.

Some of the ministers were in favour of the measure, but the imperial will was determined in opposition to it, by the opinion of one who argued to this effect:—"Multitudes of trading vessels have heretofore flocked to Canton; if they have all at once deserted it, and repaired to Cochin-China, it must have either been from extortions being insupportable, or from some failure in affording proper inducements. When a gem spoils in its case, who is to blame but the keeper of it? If the pearl be fled to other regions, how is it to be propelled back again?" The Shoo-king classic says, "Do not prize too much strange commodities, and persons will come from remote parts."

The spirit engendered by this sentiment is in unison with the general temper of the Chinese, inclining to the idea of affecting INDIFFERENCE in obtaining what they most desire. The Chinese studiously repress curiosity.

This same year those in power were forbidden, by imperial authority, to take by force the sons and daughters of peaceable subjects to make slaves of them; which prohibition implies the previous existence of the unjust and cruel slave trade.

In 897, the Cochin-Chinese made war upon Canton by land; and a public spirited man obtained great credit for building large vessels to bring grain from the Fŭh-këen province.

After the fall of the Tang dynasty (in allusion to which the Chinese of the present day call themselves "Tang Yin," "a man of Tung"), there were five short dynasties of from ten to twenty years' duration each; in Chinese history, called the "Woo-tae," "five generations." To the first of these, in 904, Canton sent tribute of gold, silver, rhinoceros' horns, ivory, and other valuable commodities, to the amount of five millions of taels. The principal person concerned, viz., Low-hëen, was in consequence created King of Canton, under the title "Nan-hae-wang," "King of the southern sea."

The court of Canton is represented at this time as cruel and extravagant in an extreme degree; criminals were boiled, roasted, and flayed, and thrown on spikes, and forced to fight with tigers and elephants! The horrid tale shocked the founder of the most learned Chinese dynasty, viz., that of Sung (A.D. 964), and he exclaimed, "It is my duty to deliver the people of this region." A prodigy was seen by the people of Canton; "all the stars flowed to the north," and the ensuing year they obtained peace and tranquillity.

At this period Canton appears to have been in a very barbarous state, and in the estimation of the government was excessively addicted to sorcery and superstition. Hence (A.D. 980) government "prohibited the superstitious practises on the south of the mountain," and threw down their "superstitious temples." *Yin* (superstitious) usually denotes "lewd;" whether lewdness formed a part of their rites is not certain.

Another prohibition was, not to "kill men to sacrifice to demons." Thus, it appears that not more than 800 years ago, human sacrifices were offered in China; and report says that, even to the present day, the makers of porcelain purchase a child which they devote to be burnt in a new made furnace. At the period now referred to, witches and wizards were prohibited; and dispensaries of medicine were established to relieve the sufferers from the noxious damp diseases, much spoken of in the history of that period. The Sung dynasty, at its commencement, appears to have studied much the welfare of Canton. It forbade expeditions against Cochin-China, reprobating the idea of distressing the people from a mere covetous desire of useless territory. It caused the city of Canton to be walled in; and when the Cochin-Chinese pillaged the western side of the province, they did not venture to lay siege to Canton.

It was subsequently harrassed by internal rebellions, and by attacks from contending dynasties. In the first Tartar conquest it suffered much; and their historians dare not yet tell what it suffered in the conquest made by the reigning family. Tradition says, that TWO-THIRDS of the inhabitants perished.

About 1397, "Ho-tsaug," "burning funeral rites," were prohibited; *i. e.*, burning the corpse instead of interring it. This is, however, the present practice of the Buddha priests in China. The same authority also forbade the use of the terms created by the preceding Tartar

dynasty, viz., "Gods of the west, east, and north seas"—retaining only the "God of the southern sea."

About A.D. 1500, the pirates of Canton joined with the Japanese pirates, and committed depredations on the coast; and frequent insurrections are recorded, some of which lasted for ten years at a time; which, together with banditti of robbers, must have greatly distressed the peaceable inhabitants. It was in these troublesome times, during the reign of Kea-tsing, who ascended the throne in 1520, that Europeans first visited China by sea.

Chinese annalists close by saying, that during the last years of the Ming dynasty, when anarchy generally prevailed, the sufferings of the people were inexpressible; but the temporary blaze of an expiring flame naturally precedes its eternal extinction; and the flame of discord blazed awhile, till the rising Tartar family that now reigns, extinguished it for ever, and introduced a *never-ending tranquillity!*

GENERAL REMARKS

GOVERNMENT AND PEOPLE OF CHINA.

The Chinese government is, nominally at least, patriarchal. The authority of a parent over his children is the type of the imperial rule. The Emperor claims to be the father of his subjects, exercising an influence over the minds of his people in the promotion of virtue and the encouragement of talent. The Chinese have a saying:—"*A prince is*

like a vessel, the people like water; the water is moulded by the shape of the vessel.

As such, the Emperor exercises supreme, absolute, unchecked power over more than one-third of the human race. He has but to sign the decree, and any one of the three hundred and fifty millions of human beings is instantly deprived of rank, possessions, liberty, or life itself. This is a stupendous system, a phenomenon unmatched in the annals of time, and worthy to engage the profound attention of statesmen and philosophers. The subjects of the Macedonian were but as a handful compared with the teeming millions of Eastern Asia; the Roman empire, when at its greatest extent, numbered not more than one-third of the present population of China; and the throne of the Cæsars was, in the power it conferred upon its occupant, but as a child's elevation in comparison with that on which the Tartar sits. Even the British empire, vast as it is, and extending into all regions of the globe, does not contain more than 181,000,000 of souls. We can but glance at a few of the details of this system, and the causes which have given it stability.

At the head of the system stands, of course, the Emperor. His titles are, the "Son of Heaven," and the "Ten Thousand Years." In an official document received by the Governor-General of Bengal from the general of the Chinese forces, the Emperor is styled, "The flower of the imperial race, the sun of the firmament of honour, the resplendent gem in the crown and throne of the Chinese territories." Of this august personage it was said, by a Tartar, overpowered by the glories of the Emperor (A.D. 1060),—"The sovereign of China is a manifestation of the sun in the heavens."

Ubiquity is considered as among his attributes; temples are erected to him in every part of the empire; and he is worshipped as a god. Yet he sometimes styles himself "the imperfect man," and his ordinary dress is far from splendid. While the grand mandarins that compose his court glitter in gold and diamonds, he appears in a plain and simple garb. Nevertheless, no means are omitted to keep up the *prestige* of his majesty. The outer gate of the imperial palace cannot be passed by any person whatsoever, in a carriage or on horseback. There is a road between Pekin and the Emperor's summer residence in Tartary, wide, smooth, level, and always cleanly swept, on which no one but himself is

permitted to travel. At the palace, a paved walk leads to the principal hall of audience, which is never pressed but by imperial feet. Despatches from the Emperor are received in the provinces with prostrations and the burning of incense. Sir George Staunton records an instance of the august dread with which the Chinese regard their sovereign in the following anecdote:—"In the beginning of this journey," says he, "one of the ambassador's guards died of a surfeit, as was supposed, of fruit. His death happened in one of the Emperor's palaces; but such is the extraordinary delicacy of the people in everything relating to their dread sovereign, that it was contrary to rule to have allowed any person to breathe his last within the imperial precincts. The conductors, therefore, of the embassy directed the corpse of this European to be carried from thence in a palanquin, as if still alive; and his death was announced at some distance upon the road." The succession is at the absolute disposal of the Emperor. Instances have occurred, though they are rare, in which persons not connected with the imperial family have been named. The immediate assistants of the Emperor are—

I. The Nuy-kŏ. This is the great council of state. The chief counsellors are four, two Tartars and two Chinese. Besides these, there are several others of inferior rank, who, in conjunction with them, constitute the council. Almost all the members of the Nuy-kŏ are selected from the imperial college of the Hânlin.

II. The Keun-ke-tâ-chin. This is a body of privy-councillors.

III. The Lŭh-poo, or six boards for conducting the details of public business. They are—

1. The Board of Appointments, having cognizance of the conduct of all civil officers.
2. The Board of Revenue, whose duties extend to all fiscal matters.
3. The Board of Rites and Ceremonies, which keeps watch and ward over the public morals, and has control over the fashions in China.
4. The Military Board, charged with the affairs of the army and navy.
5. The Supreme Court of Criminal Jurisdiction.
6. The Board of Public Works.

IV. The Le-fân-yuen, or Office for Foreign Affairs. Its duties embrace all the external relations of the empire. The members of the Le-fân-yuen are always Mongol or Mantchow Tartars.

V. The Too-cha-yuen, or Board of Censors, or Censorate, consisting of forty or fifty members, is one of the principal courts of the capital, intrusted with "the care of manners and customs, the investigation of all public offices within and without the capital, the discrimination between the good and bad performance of the business thereof, and between the uprightness and depravity of the officers employed therein; taking the lead of the other censors, and uttering each his sentiments and reproofs, in order to cause officers to be diligent in attention to their daily duties, and render stable the government of the empire. They are sent into different parts of the empire as imperial inspectors, which means spies. By an ancient custom, on most state occasions, some of the members of this court attend by the side of the Emperor, and are usually permitted to express to him their opinions and advice without the hazard of losing their lives; but blunt honesty is not often relished by the great from any quarter, and unpalatable remonstrances have sometimes cost their authors the favour in which they had before basked.

The provinces are governed each by a chief magistrate, entitled Foo-yuen, or two together are under the government of a Tsung-tŭh, who has Foo-yuens under him. Canton and Kwâng-se are subject to a Tsung-tŭh, called by Europeans the Viceroy of Canton. The governors of the provinces have, subordinate to them, an army of civil magistrates amounting to fourteen thousand. No individual is permitted to hold office in the province where he was born; and public functionaries interchange places periodically, to prevent the formation of too intimate a connection with the people under their government. A quarterly publication is made, by authority, of the name, birthplace, &c., of every official person in the empire; and once in three years a report is sent up to the Board of Official Appointments, by the foo-yuen of each province, containing the names of all the officers in his government, and a full statement concerning their conduct and character, received from the immediate superiors of each. Every officer is held to a strict responsibility for the good behaviour and fidelity of all who are under him.

Letters are held in higher esteem than arms, and the civil officers of course outrank the military. This may be set down to their credit, as it is certainly a mark of social advancement.

No man in China inherits office,* nor does hereditary rank, as among ourselves, enjoy much consideration or influence. This fact is placed in a strong light by the following anecdote, related by Sir George Staunton, secretary to Lord Macartney's embassy. Among the presents for the Emperor was a volume of portraits of the British nobility. That the inspection of them might be more satisfactory to his majesty, a mandarin was employed to mark, in Chinese characters, on the margin, the names and rank of the persons represented. When he came to the print of an English duke, from a portrait taken in childhood, and was told that the original was a "ta-jin," or "great man," of very high rank, he had so little conception of a child's being qualified, by hereditary right, to be possessed of such a dignity, that he gave a look of surprise, and laying down his pencil, exclaimed, that he could not venture to describe him in that manner, for the Emperor knew very well how to distinguish a great man from a boy.

The penal code of China is an interesting subject. If we go upon the principle of judging the tree by its fruits, and look at this code in connection with its results, we shall be compelled to allow that it is wisely framed and efficiently administered. It is lucidly arranged under six principal divisions, corresponding to the six boards described. It is not needful to enumerate the several heads of chapters embraced in these divisions. The principal defects of the code, in the opinion of Mr. Davis are,—

"1. A constant meddling with those relative duties which had better be left to other sanctions than positive laws.—

"2. A minute attention to trifles, contrary to the European maxim, '*de minimis non curat lex.*'

"3. An occasional indulgence in those vague generalities, by which the benefits of a written code are in a great measure annulled.

* There is a law in their penal code denouncing death not only on him who recommends the elevation of a civil officer to an hereditary title, but also to him in whose favour the recommendation is made.

"A prominent feature of the Chinese criminal laws is the marked and unrelenting severity with which it punishes treason, not only in the person of the traitor, but in those of his unoffending offspring, even the suckling at the breast. The whole are cut off at one fell blow. It is impossible to read the recital of some of these punishments, so abhorrent to humanity and justice, without a sentiment of indignation as well as of sympathy."

The most common instrument of punishment is the bamboo, the dimensions of which are exactly defined. The number of blows attached *gradatim* with such precision to every individual offence, answers the purpose of a scale or measurement of the degrees of crime; and this punishment being often commutable for fine or otherwise, the apparent quantity of flagellation is of course greater than the real. The next punishment is the "kea" or cangue, which has been called the wooden collar, being a species of walking pillory, in which the prisoner is paraded, with his offence inscribed. It is sometimes worn for a month together, and as the hand cannot be put to the mouth, the wearer must be fed by others.

After this comes banishment to some place in China, and then exile beyond the Chinese frontier, either for a term of years or for life. The bamboo, the cangue or wooden collar, the iron chain, the handcuffs, and fetters, are the common instruments of punishment. There are three kinds of capital punishment,—strangulation, decollation, and for treason, "ling che," "a disgraceful and lingering death," styled by Europeans, "cutting into ten thousand pieces." The punishment of this latter offence against the state is extended to all members of the traitor's family; hence arises the phrase,—"To grub up the roots of trees," said in reference to, and in defence of, the custom of executing the whole of the family of the traitor, so that none are left.

A debtor who does not discharge the claims of his creditors, after the expiration of a certain specified period, becomes liable to the bamboo. "A man may sell himself in China, says Sir George Staunton, in certain cases, such as to discharge a debt to the crown, or to assist a father in distress, or if a father be dead to bury him in due form."

When a debtor absconds, it is usual for all his creditors to paste upon his door the bills and accounts which they hold against him. Sometimes

the creditor, in lieu of money or goods, takes from the debtor his wives, sons, concubines, and daughters; but this procedure is not allowed by the laws of the empire, and is, therefore, not carried to a great extent.

If his conduct in servitude should be unimpeachable he is entitled to his liberty at the end of twenty years. If otherwise, he continues a slave for life, as do his children, if he had included them in the original agreement. The Emperor's debtors, if fraudulently such, are strangled; if merely by misfortunes, their wives and children, and property of every kind, are sold; and they are sent themselves to the new settlement in Tartary. The interests of the Emperor are always made the first object. No property can be secure against his claims.

Chinese law, however, with all its faults, is comparative perfection when contrasted with that of Japan, as described by Kœmpfer:—

"I have often wondered," says he, "at the brief and laconic style of those tablets which are hung up on the road side to notify the Emperor's pleasure.

"There is no reason given how it came about that such a law was made; no mention of the lawgiver's views and intentions, nor any graduated penalty put upon the violator thereof. The bare transgression of the law is a capital offence, without any regard to the degree or heinousness of the crime, or for the favourable circumstances the offender's case may be attended with."

Some such compassion, perhaps, suggested the complacent reflections of Teen-ke-shĕ, a Chinese, who wrote thus:—

"I felicitate myself that I was born in China! It constantly occurs to me, what if I had been born beyond the sea, in some remote part of the earth, where the cold freezes, or the heat scorches; where the people are clothed with the leaves of plants, eat wood, dwell in the wilderness, lie in holes of the earth, are far removed from the converting maxims of the ancient kings, and are ignorant of the domestic relations. Though born as one of the generation of men, I should not have been different from a beast. But how happily I have been born in China! I have a house to live in, have drink and food, and commodious furniture. I have clothing and caps, and infinite blessings. Truly the highest felicity is mine."*

* Chinese Gleaner, vol i., p. 190.

We will close this very brief notice of the Chinese criminal law with the following testimony of an able writer in the Edinburgh Review. He says:—"The most remarkable thing in this code is its great reasonableness, clearness, and consistency; the business-like brevity and directness of the various provisions, and the plainness and moderation of the language in which they are expressed. It is a clear, concise, and distinct series of enactments, savouring throughout of practical judgment and European good sense. When we turn from the ravings of the Zendavesta, or the Puranas, to the tone of sense and of business of this Chinese code, we seem to be passing from darkness to light—from the drivilings of dotage to the exercise of an improved understanding: and, redundant and minute as these laws are in many particulars, we scarcely know any European code that is at once so copious and so consistent, or that is nearly so free from intricacy, bigotry, and fiction."

It is generally supposed that the Chinese claim to have authentic annals extending back to a date anterior to the period usually assigned to the creation of the world. This, however, is an erroneous supposition. It is true that they have a fabulous history which pretends to relate events occuring we know not how many thousand ages ago; but intelligent Chinese scholars consider and admit this to be a pure invention. They claim, indeed, a high antiquity, and there can be no doubt that the claim is well founded.

In speaking of their national institutions, they allude to their antiquity, as of "ages numerous as the small particles of dust of which the world is made."

It is probable that Alexander might have spared his tears, and saved himself the perpetration of an egregious folly, had he known that, far beyond the Ganges, there lay an empire more vast and mighty than any with whose power he had grappled;—an empire flourishing in the arts of civilised life, and destined to survive, in a green and vigorous old age, long after the last vestiges of his ill-gotten power had disappeared from the earth.

A full development of the causes which have given strength and stability to the Chinese empire, which have matured and perpetuated its institutions, would be an interesting and instructive labour. We cannot pretend to attempt it, but may, in passing, throw out a few hints upon the subject. There can be no doubt, that the sea and the mountain

barriers by which China is surrounded, the unwarlike character of her neighbours, her almost total isolation from the rest of the world, her vigilant police, the eligibility of all classes to the trusts and dignities of office, and the rigid system of responsibility enforced upon her officers, have all had their share in the result. But these causes are insufficient to explain the phenomenon. The most powerful agent, beyond all question, is the education of her people. We speak here not so much of the education received in schools, as of that which consists in an early, constant, vigorous, and efficient *training* of the disposition, manners, judgment, and habits both of thought and conduct. This most efficient department of education is almost wholly overlooked and neglected by us; but it seems to be well understood and faithfully attended to by the Chinese. "In ancient times," say they, "the most valuable means of influencing the people was virtue, next to it the best thing was severity." With us, *instruction* is the chief part of education, with them, *training*; let the wise judge between the wisdom of the two methods. The sentiments held to be appropriate to man in society, are imbibed with the milk of infancy, and iterated and reiterated through the whole subsequent life; the manners considered becoming in adults being sedulously imparted in childhood; the habits regarded as conducive to individual advancement, social happiness, national repose and prosperity, are cultivated with the utmost diligence; and, in short, the whole channel of thought and feeling for each generation, is scooped out by that which preceded it, and the stream always fills but rarely overflows its embankments. The greatest pains are taken to acquaint the people with their personal and political duties, wherein they again set us example worthy of imitation. "Our rights," is a phrase in everybody's mouth, but *our duties* engage but a comparatively small share of our thoughts. Volumes are written on the former, where pages are on the latter. The sixteen discoures of the Emperor Yun-Ching, on the sixteen sacred institutes of Kang-he, the most accomplished and virtuous of Chinese sovereigns, are read twice every moon to the whole empire. On the 1st and 15th of every moon, or the new and full moon, the principal officers of the province assemble in a hall, and listen to a preacher mounted on a table, who rehearses *memoriter*, a section of the Shing-yu, first in Chinese, and next in the Tartar language for the benefit of the soldiers who

attend. We subjoin the texts of these discourses as curious, and at the same time highly illustrative of Chinese character.

1. "Be strenuous in filial piety and fraternal respect, that you may thus duly perform the social duties.—2. Be firmly attached to your kindred and parentage, that your union and concord may be conspicuous. —3. Agree with your countrymen and neighbours, in order that disputes and litigation may be prevented.—4. Attend to your farms and mulberry trees, that you may have sufficient food and clothing.—5. Observe moderation and economy, that your property may not be wasted.—6. Extend your schools of instruction, that learning may be duly cultivated.—7. Reject all false doctrines, in order that you may duly honour true learning.—8. Declare the laws and their penalties, for a warning to the foolish and ignorant.—9. Let humility and propriety of behaviour be duly manifested, for the preservation of good habits and laudable customs.—10. Attend each to your proper employments, that the people may be fixed in their purposes.—11. Attend to the education of youth, in order to guard them from doing evil.—12. Abstain from false accusing, that the good and honest may be in safety.—13. Dissuade from the concealment of deserters, that others be not involved in their guilt.—14. Duly pay your taxes and customs, to spare the necessity of enforcing them.—15. Let the tithings and hundreds unite, for the suppression of thieves and robbers.—16. Reconcile animosities, that your lives be not lightly hazarded."

The discourses founded on these excellent maxims, are clear, direct, and simple in their style, and are characterised by vigorous thought and practical sense. They might be adopted as a model for didactic compositions. The imperial pen deals summarily and rather cavalierly with the ministers of the Buddhist and Taou sects. We offer a few specimens from the "Book of Sacred Instructions." The curious will find them interesting:—

"This filial piety is a doctrine from Heaven, the consummation of earthly justice is the grand principle of action among mankind. The man who knows not piety to parents can surely not have considered the affectionate hearts of parents towards their children. When, still infants in arms, hungry, they could not feed themselves; cold, they could not clothe themselves; but they had then parents who watched the sounds

of their voice, and studied the traits of their countenance; who were joyful when they smiled; afflicted when they wept; who followed them, step by step, when they moved; who, when they were sick or in pain, refused food and sleep on their account. Thus were they nursed and educated until they grew up to manhood."—"Formerly, in the family of Chang-kung-tze, nine generations lived together under the same roof. In the family of Chang-she of Kang-chow seven hundred partook of the same daily repast. Thus ought all those who are of the same name to bear in remembrance their common ancestry and parentage."—"Economy should, therefore, be held in estimation. A store is like a stream of water, and moderation and economy are like the dams which confine it. If the course of the water is not stopped by the dam, the water will be constantly running out, and the channel at length will be dry. If the use of the store is not restricted by moderation and economy it will be consumed without stint, and at length will be wholly exhausted."—"Wisdom should precede, and letters follow."—"He who pretends to profound learning, without regarding first himself and his own duties, fame indeed he may acquire, but when he is examined, he will be found to possess no solidity."—"These wandering and mendicant sectaries* are glad to disguise their views, because of the corruption of their practices. Their chief pursuit is to diffuse false auguries, and omens of good and bad fortune; and they thus make a livelihood by the sale of their idle tales and vain predictions. At first they go no further than to delude the people out of their money, to enrich themselves, but, by degrees, they lead the people of both sexes to meet indecorously together;† and, burning incense, they initiate them into their sect. Husbandmen and artisans desert their respective callings, and flock after these vain and deceitful talkers."

Such, then, is the spirit of the constitution, laws, and education of China. The conclusion of the whole matter, the grand results secured, are a stable throne, a country enjoying an extraordinary degree of internal quiet, a population, mild, peaceful, obedient, cheerful, and industrious, and a perpetuity of national existence unequalled in the world's history.

* The Taou and Buddhist priests.

† In many temples may be seen a tablet, placed in a conspicuous situation, with the following injunction:—"*Men and women pray separate.*"

The population of China has been variously estimated. Lord Macartney states the number of inhabitants at 333,000,000; Dr. Morrison's son at 360,000,000. It is well known that the learned doctor's own estimate was only 150,000,000, but he stated to Mr. Dunn, two years before his death, that he was then convinced that the highest number ever given did not exceed the true one. Whichever may be the fact, it is certain that every part of the empire teems with life. The whole policy of the government, and all the tendencies of the empire that can at all bear upon the matter, are in favour of multiplication. Children are obliged to provide for the old age of their parents; and the want of offspring, to pay the customary honours at the family tombs and in the "Hall of Ancestors," is considered the most grievous of calamities. These considerations are vigorous stimulants to marriage, and, coming in aid of the natural instincts of the race, leave fewer bachelors and maids in China than in any other country on the globe. The owners of slaves, who do not procure husbands for their females, are liable to prosecution. Three generations, and more, often live under the same roof, and eat at the same board; a system of *clubbing* which, by diminishing the expense of living, tends strongly to an increase of population. Again, the laws of the empire, and all the prejudices and sentiments of the people, are against emigration, which prevents that drainage by means of which other civilised and trading nations are relieved of their surplus inhabitants.

In the Chinese government, there appears great regularity and system. Every district has its appropriate officers; every street its constable, and every ten houses a tything man. They have all the requisite means of ascertaining the population with considerable accuracy.

Every family, observed the late Dr. Morrison, is required to have a board, always hanging up in the house, and ready for the inspection of authorised officers, on which the names of all persons, men, women, and children, in the house are inscribed. This board is called "Mun-pae," "a door tablet," because, where there are women and children within, the officers are expected to take the account from the board at the door. Were all the inmates of a family faithfully inserted, the amount of the population would of course be ascertained with great accuracy. But it is said this is not the case. Names are often omitted, and the officers pass it over, either from neglect, or from some consideration given them

by the head of the family, who, according to his situation in the community, has various reasons to represent his family fewer than it is. One reason said to operate sometimes is, that in urgent cases a conscription of every third male, able to bear arms, has been made by the Government.

That, however, was an ancient regulation, and is not applicable to the present dynasty, which keeps up a constant standing army. Others say, that amongst the poor, who constitute the mass of the population of every country, the Mun-pae, or account of persons given in, is generally correct. To be the reverse, exposes them to informations and to much trouble. This seems the more probable statement.

The government of so extensive an empire, swarming with its hundreds of millions, must be an expensive affair. Du Halde, apparently however without the means of exact accuracy, sets down the total expenses of the imperial government in the round sum of 200,000,000 taels, or considerably over £50,000,000, of which only 10,000,000 reach Pekin, the balance being expended in the provinces. The sources whence these monies come are, a land tax, for which the land owners, not the tenants, are responsible; a tax on salt, which is a government monopoly; certain revenues derived from tea and silks, which are also monopolies to a limited extent; taxes on the transit of goods within the empire; and customs on imports and exports. The government at this moment appears to be hard pressed for means; and the difficulty of fixing upon modes of increasing the revenue, is a pretty clear indication that there are practical checks to the exercise of imperial authority, which it is not thought prudent to disregard.

In whatever else a difference of opinion may exist respecting the Chinese, all must agree that they are an original people. Their marked peculiarities in manners and customs, the frame-work and administration of their government, the idiosyncrasy of their education and educational institutions, and their modes and implements of agricultural and mechanical labour,—all proclaim their originality beyond doubt or cavil. Whoever attentively examines this collection of Chinese curiosities, which this volume but briefly describes, will need no further proof of the ingenuity of the Chinese in arts and manufactures. In several branches of labour, both agricultural and mechanical, which evidently originated

with themselves, they have never been surpassed; and in some, they are unequalled by any other people. Without any claims to be considered a scientific nation, the various contrivances by which they economise labour, and force nature to become their handmaid, are many of them equally simple, ingenious, and efficient.

The three inventions and discoveries which, in their results, have (previously to the invention of steam) contributed more powerfully than all other causes combined to give to modern society its peculiar form and fashioning, and which are destined, instrumentally, to carry forward in connection with steam power, to its utmost limit of perfection, the civilisation of the human race, first started into being in the Celestial Empire; and, whatever mortification the statement may inflict upon our vanity, there is much reason to suppose that those who, throughout Christendom, are generally considered as the inventors of the art of printing, the composition of gunpowder, and the magnetic needle and mariner's compass, received their first promptings, and had their genius quickened into activity, by information flowing, through different channels, from the springs of Eastern Asia.

FOREIGN INTERCOURSE WITH CHINA.

The ancients may be said to have had no knowledge of China; for, though a few scattered gleams appear to have reached them from that remote region, and one or two feeble efforts were made to obtain information concerning its inhabitants, they were not sufficient to produce any practical results. Yet, when Rome was still an infant, and the

Grecian philosophy among the things to be, China had produced a sage, second only, in the long catalogue of heathen philosophers, to the illustrious and pure-minded Socrates.

Some Nestorians appear to have introduced Christianity into China in the year 635, but the world is indebted to them for no account of the country, either in its physical or moral aspect. Two Arabians, in the ninth century, visited and described it with considerable fullness. Much contained in their itineraries is applicable to the Chinese of the present day. Commercial relations of some importance existed then, and subsequently, between China and Arabia. The Chinese appear to have sought, in those early ages, commercial *liaisons* with several of the neighbouring nations. Carpini, the first Catholic missionary to China, was sent thither in 1216. He was kindly received, and sent back with a friendly letter. Another missionary was sent in 1253, who met with a like reception. About the same time the two Polos, Nicholas and Matthew, reached the court of the Mongol conquerer, Coblai-Khan, by whom they were most graciously received, and at their departure, invited to return. They accordingly. in 1274, went back, taking young Marco with them. This young man became a great favourite with the Khan, and resided at his court seventeen years. He was the first European who gave the world an account of China. His book was long considered little more than a pleasant romance, but has since been proved to be remarkably faithful and accurate. Its glowing pictures kindled the imagination of the young Columbus, and fed for years his soaring hopes.

The next Catholic missionary to China was Corvino. He went to Pekin, was kindly received by the Emperor, built a church by imperial permission, and baptised several thousand converts. The missions continued to flourish, and the missionaries were unmolested in their labours, till they began to meddle with the government, and thus became politically obnoxious.

The Portuguese were the first Europeans who traded to China. They made their appearance there early in the sixteenth century; and were followed by the Spaniards, Dutch, French, &c. The Russians have an overland commerce with China, but are not allowed to use ships. Their dealings are restricted to the frontier station at Kiachta, in Tartary. The earliest attempt made by the English to establish a

trade with China, was under Elizabeth, in 1596. The three ships fitted out for this purpose were all wrecked on their outward voyage. About forty years later, a somewhat more successful effort was made by a fleet under the command of Captain Weddel; but the main object was defeated through the jealousy and misrepresentations of the "Portingals." Numerous attempts followed, with various success; but it was not until the beginning of the last century that permission was obtained for establishing a factory, and the trade fixed upon a permanent basis.

The first American vessel that went on a trading voyage to China, sailed from New York, in 1784; but so rapidly did the trade thus opened increase, that in 1789, there were fifteen American vessels at Canton; a larger number than from any other country except Great Britain. During twenty-eight years, between 1805 and 1833 inclusive, the whole number of arrivals of American vessels at the port of Canton, was 896, giving an annual average of 32. The total estimated measurement tonnage of these vessels was 500,000, averaging, therefore, 17,857 per annum. The entire value of the China trade, during the above-mentioned period, may be stated, in round numbers, at 150,000,000 dollars, or over five millions and a quarter per annum, rather more than a hundred millions of this sum have been paid in dollars and bills of exchange. The bulk of the trade is in teas. Of these, twelve kinds are known to the foreign commerce, six of black, and as many of green. A great variety of other articles enter into the trade, but they form a comparatively unimportant part of it. Opium is the chief import into China.

Mr. Bridgman, in his "Description of Canton," estimates the whole number of vessels employed in the China trade, belonging to all the different nations, at 140. "But the trade," he adds, "has always been carried on under circumstances peculiar to itself. It is secured by no commercial treaties; it is regulated by no stipulated rules. Mandates and edicts not a few there are on record; but they emanate from one party: still the trade lives, and, by that imperial favour which extends to the 'four seas,' flourishes and enjoys no small degree of protection."

The foreign commerce with China, the land trade carried on by the Russians alone excepted, is restricted to the five ports already alluded

to, of which Canton forms the principal, and is conducted, so far as the Chinese themselves are concerned, by a body of licensed traders, called "Hong merchants." This body is called the Co-hong, and its members pay roundly for the privilege of entering it. It is not a joint stock company; each Hong enjoys his individual gains, yet the whole Co-hong is made responsible for the debts of every member, so far as they consist of government dues and obligations to foreigners. These merchants generally amass large fortunes, and live like princes. Howqua, the present head of the Co-hong, is supposed to be one of the richest commoners in the world. His annual expenses exceed one hundred thousand pounds sterling.

The *factories* at Canton, as the residences and warehouses of the foreign merchants are called, are built on a plot of ground, in part reclaimed from the river, having not more than 660 feet of frontage, with about 1000 feet of depth. Within these narrow limits is conducted the whole foreign trade of the Celestial empire, amounting to from 30,000,000 to 40,000,000 dollars annually. The factories are all of granite or brick, and present a handsome and substantial front. The ground on which they stand, as also most of the buildings themselves, are owned by the Hong merchants.

The following detailed account of the five ports now open to British commerce, drawn up from authentic sources, will be found at this moment peculiarly interesting.

We pass over Canton, having already noticed it in these pages, and commence with a description of

AMOY.

Amoy, which is variously called Emouy or Hiamen, is situated near the south-east coast of China, annexing the province of Fokien. In circuit it has a compass of about fifteen miles; and the great fort which was lately captured by the British arms was resorted to formerly by Europeans, but abandoned when foreign commerce was restricted to Canton. There are to be met with in its interior, and on the coast, several very large temples, particularly one of great celebrity, dedicated

to the god Fŭh, whose statue, of colossal size, towers to a great height, and is much frequented by throngs of worshippers. The images of numerous other divinities are also seen, together with a host of strange allegorical paintings, and incense is burned perpetually on the altars. Amoy fort lies at the back of the town, about 400 yards from the shore, upon an eminence of small size. The front of the village is composed of a cluster of small houses, before which a long battery runs all along the shore, and much resembles Algiers in appearance from the sea. Immediately opposite the town is a harbour, and the channel itself is about three quarters of a mile in width, separating Amoy from the island of Koo-lang-soo, which also has its battery. The channel is about twelve fathoms in depth, and affords very excellent anchorage on the north part of the town.

Amoy is the residence of numerous merchants, who are the owners of more than 300 large junks, and who carry on extensive commerce, not only to all the ports of China, but to many also in the Indian Archipelago and to Japan. It is considered as the grand emporium of the Fokien province. Most of the Formosa trade, which is extensive, is carried on by the junks appertaining to Amoy; they go to all the western ports of the island, and either return loaded with rice, or go up to the north of China, loaded with sugar. With regard to Fokien, its chief revenue arises from the Amoy vessels, which pay, according to their burthen, so much a ton.

The following historical account will serve to shew the various attempts which have been made on the part of the British from early times, to enter into mutual commerce with the people. As early as 1670, the English Company had instituted a very fair trade at Amoy, which for a time proved tolerably successful, but through some cause it gradually declined, and at length proved so unprofitable and vexatious, that the Company, in 1681, ordered their establishments there, as also at Formosa, to be withdrawn, and a trade, if possible, to be established in their stead at Canton and Foo-chow. Amoy was then taken possession of by the Tartars. These people have always shewn a great disinclination to foreign trade, and the consequence was, that from the moment of their being planted in these parts, the English have been excluded from Ningpo and Amoy, having traded at this last place only

while it remained independent of the Mantchows, when they supplanted the Tartars by conquest, and also some time after the rest of China had submitted to them.

In 1685, the ship Delight was sent out by the English to attempt the re-establishment of the trade at Amoy, and about the same time active exertions were made by the Company towards securing a regular commerce at Canton. This trial, and others which succeeded, were attended with various success, for the high duties and extortions which the rapacious mandarins at this port endeavoured to put upon the English, drove them away in disgust. "The ignorance of the Amoy merchants," complain the English traders at this period (1734), "and the little encouragement they gave us, make us almost despair of doing any business at that place." Another instance of the obstinacy of the Amoy mandarins not to trade with the British occurred in 1744, when the Hardwicke proceeded into the inner harbour. Her merchants then shewed no disposition to trade, while in fact there seemed few to trade with, and accordingly, after fifteen days of ineffectual trial, the Hardwicke left, and proceeded to India, during the monsoon, without a single article of cargo.

In the attempts made in 1832 by the Lord Amherst, a small country ship, sent in charge of one of the Company's servants, accompanied by Mr. Gutzlaff, to establish if possible a surreptitious trade in opium at the prohibited ports, Amoy was tried. On this occasion no device, or ingenuity, or enterprise was spared, to dispose of the goods on board, and to establish a traffic with the natives. These shewed a very hospitable disposition towards strangers, but all commerce was effectually prevented by the mandarins, except in one or two instances. Vigilance was everywhere exercised to prevent trade.

The people of Amoy, and those along the coast, retain an hereditary aptitude for the sea, and chiefly supply the Emperor's war-junks with sailors and commanders. Two circumstances probably tend to maintain the maritime propensities of the inhabitants. First, the province near which it is situated is so far removed from the Grand Canal as to afford fewer inducements to inland navigation; secondly, the proximity of the opposite coast of Formosa keeps up a constant intercourse by sea.

Du Halde gives a highly favourable account of Amoy. He pronounces it to be a "a famous sea-port," and forming one of the best harbours in the world as a place for ships to ride at anchor. "It is hemmed in," he says, "on one side by the islands, which are high, and shelter it from every wind; it is also so spacious withal that it can contain many thousands of vessels, and the sea there is so deep that the largest ships may come up close to the shore, and ride there in perfect safety. You see there," he continues, "at all times, a great number of Chinese barques, which are on their voyage to the countries bordering upon China, and about twenty years ago you might see there many European vessels, but now they come hither but seldom, and all the trade is removed to Canton. The Emperor keeps six or seven thousand men there in garrison, under the command of a Chinese general. In entering into the haven you double a cape or rock, and this divides itself into two, almost as the Mingaut does in the port of Brest. The rock is visible, and rises several feet above the water. Three leagues thence stands a little island, having a hole through which you see from one side to the other, and on this account called the 'Bored Island.' Between this port and the isle of Formosa, the islands of Pong-hou form a small archipelago, which are occupied by a Chinese garrison, and the mandarin who resides there has a constant eye upon vessels that trade from China to Formosa, and from Formosa to China." Another traveller speaks of it in the following words:—"The coast of Amoy is washed by the Chinese sea, which forms itself into a channel making the passage of Amoy. This channel is at all times practicable, though at those periods when the monsoons have their changes, this, like all other parts of the Chinese shores, is unsafe. Amoy is perhaps one of the best natural harbours to be found along the coast; it is ample, and generally calm of surface; its depth of water renders it capable of receiving vessels of great burden; and the island of Formosa lies, like a great breakwater, as a defence for the coast."

FOO-CHOW-FOO.

Foo-chow-foo is situated on the right bank of the river Min, about midway on one side, where it forms two broad branches, which are separated by an oblong island of some extent. The embouchure of this great river, by which the city is approached from the sea, has its entrance crowded with an archipelago of islands, which contain among themselves spots both safe and hazardous to navigation. Among those of which more special mention may be made, is the cluster of about twenty islands, known by the name of the Crocodiles, which stand out at some distance from the shore. Nearly close to the mouth of the river is Ting-hai, which possesses a very good and commodious anchorage. Beyond this, a group of rocks appear, and a sharp peak, of which the seaman takes the precaution to make clear steerage. On the left bank of the river stands King-pae fort, and a short distance upon the opposite side Kwan Tow, or Mandarin Head, together with a temple of some size and importance.

After passing by Foo-chow-foo, and bringing up to its walls an amount of wealth and commerce lavish in its calculation, this river, to which it stands, in a great measure, indebted for its greatness and prosperity, flows through the range of the Woo Hills, which abound on their summits with the cedar, orange, and lime, in their most imposing growth and aspect, and continues to proceed in the same northernly direction till close upon the city of Yen-ping, at which point it branches off, taking an easterly course, and traversing one of the richest bohea tea districts in the empire. At the foot of the Pou-tching Pass, where it ceases to be navigable, an excellent road commences, which, passing through the Pou-tching mountains, and shortly after curving downwards to the city of Kin-tchou, forms a junction at that point with the Tchen-tang-Kiang river, which, after the travel of a few miles, joins itself to the termination of the Wan-ho, or Grand Imperial Canal. From this statement, it will be perceived that Foo-chow-foo presents an opening for trade and commerce, which may thence be carried through the richest tracts of the interior of the empire, and its most important cities; while, by means chiefly of water-carriage, communication can be had, through

the medium of the Grand Canal, with Pekin itself, and the very heart of the empire, together with a range of at least four provinces, abounding in populous towns and cities; and, providing a good understanding can be effected and maintained with the people and authorities in the various departments of the empire, an unrivalled trade may be established, which shall be no less beneficial to the inhabitants of China themselves than promotive of kindly interchanges with Europeans, with the freer circulation of money, and the reciprocal benefits arising from a flourishing trade.

Foo-chow-foo, which is to be regarded as one of the most important of the ports temporarily put into the hands and disposal of the British by the recent overtures, has a name in common with other cities of the same appellation in China. There is a seventh-rate city of the same denomination in Kiang-si, the third province of China, which must not, of course, be confounded with that whose cession has just been made to us, and which ranks as the first capital city of Fokien, which is the fourth of the great provinces of China. This generalization of name, attaching to several cities in the celestial domains, arises from the circumstances of their structure or position. "Foo," a particle of the compound word, signifies a city, and "chow," a ditch. This term serves to distinguish those cities which are surrounded with a ditch, instead of ramparts or walls, as is almost universally the case with the cities of China—Foo-chow-foo, meaning no other than a city with a ditch or circumvallation.

Among the various commodities grown about its vicinity, or which from other portions of the empire are made substance of traffic into the interior, as also with the adjacent islands on its sea coast, of the islands of Formosa, Java, Loo-choo, the more distant Phillippines, and Japan, there may be recited, silk, hempen cloth, precious stones, calico, steel, musk, and quicksilver. The importations from other countries consist principally of cloves, cinnamon, pepper, sandal-wood, amber, coral, and many other commodities of this nature.

This great capital, by means of its river, can carry the largest barques of China immediately up to its walls. Across its bay it has a noble bridge, consisting of more than 100 arches, built of fine white stone, and magnificent as a work of art.

Foo-chow-foo has no less than nine cities of the third order under its

jurisdiction. Rendered famous by reason of its situation, the commerce which it carries on, both by its ports and the interior of the country, is in the highest degree important and extensive. Incomparably fertile as regards its soil, it produces upon the surface of its territory, not only the common and universal commodities indigenous to this part of the world, such as the finest tea, rice, and grain, but yields a better sugar than is elsewhere to be had, and which, by the art of its manufacturers, is rendered of the choicest and most refined description.

So great and populous a city as Foo-chow-foo cannot, of course, in an empire where intellectual merit is viewed with the highest veneration, be supposed to be without its crowd of colleges and institutions of an academic order, in which corresponding multitudes of learned men abound. Literature flourishes here, as ornamentally and usefully as elsewhere in the great towns of China. The probable utility of these bodies of men to foreigners may be surmised from the circumstance, that every city of the province has its particular dialect, which differs from all the rest, and, of course, proves highly incommodious to the traveller.

Foo-chow-foo is that district whence the greatest quantity of tea is furnished for consumption in Europe. The hills where the tea is cultivated stretch abroad in every direction. The soil does not yield a sufficient quantity of rice for home consumption; however, the exports of timber, bamboo, and teas, more than balance the imports of rice and cotton. The whole region is very romantic: ridges of undulating hills, naked in part, and partly cultivated in form of terraces up to the top, give the whole a most picturesque aspect. The river, which leads up to the capital, is broad and navigable as far as the city. Here are no fragments of ancient edifices, or other classic ruins, but a display of Chinese industry and skill in all its variety. The villages and hamlets are very numerous all along the river: often in beautiful situations. The Dutch anciently traded at this port; but even the remembrance of it is now lost. The entrance of the river is in lat. 26 deg. 6 min.; long. 119 deg. 55 min. Fertile rice-fields, naked rock, and plains of sand, give a diversified aspect to the whole environs.

The river Min is two miles broad where it divides into two branches, the northern and largest of which leads to Foo-chow-foo. There is a lofty mountain, bearing north-west from this: and near the north

bank of the river is a large canal, with two fathoms water; on the south, varying from one to three fathoms. On a nearer approach, numerous small craft are found, coasters from the Chĕ-keang province, and vessels constructed purposely for the carriage of timber and bamboo. The next object which arrests attention is a great stone bridge; a rude, but substantial structure, built quite across this broad river. It has a very long street, both sides of which are lined with shops, richly supplied with every variety of merchandise. Many dwellings are spacious and commodious; and, though of wood, are built in an elegant Chinese style.

The stone bridge which it possesses is about four hundred and twenty paces long, built upon thirty-five huge pillars of granite, and bears the name of "Wan-show," "Myriads of ages!" Though built with extreme rudeness, and having all the defects of unskilful architecture, it is one of the most famous bridges in the empire. Durability is a praise which it well deserves, considering its great length, the rapidity of the current, and the total absence of arches.

The natives speak with admiration of Min-gan, a fortress built on the declivity of a hill. The place is ascended by granite steps; from the top is seen one of the finest views imaginable. The fortifications are built in the form of terraces; several large trees overshadow the precipitous sides; gardens adorn both valley and fort; and the town is situated at the foot of this romantic hill.

NINGPO.

Ningpo is the chief city of a department, and a place of extensive trade. The plain of Ningpo, which resembles a garden for its levelness and cultivation, is divided by sixty-six canals made by the waters that fall from the mountains; this vast quantity of water, fertilising the plain, causes it to yield two crops of rice: the walls of Ningpo are 5,074 geometrical paces in circumference, and from the eastern to the western gate, through a street which lies almost in a perfect line, there are reckoned 5,274 large paces: the walls, built of freestone, are in good repair, and capable of resisting everything but cannon-balls. There is an entrance into the city through five gates, two of which are towards

the east, as the port is on that side; not to speak of the two water-gates, so called by the Chinese, which are two great arches that open through the walls to give passage for the barques in and out of the city to the canals. On the south-west side there are no buildings worth notice, except one tower, several stories high, built of brick, and before the eastern gate, which lies southward, there is a bridge over the Kin, made of sixteen flat-bottomed barques, fastened together with iron chains. The entrance into Ningpo is difficult, especially for large vessels, there being but fifteen feet water over the bar in the highest tides. In coming up the river, the city Tin-hai-hien, which is under its jurisdiction, is passed on the left hand; it is commanded by a citadel built on a high rock, by the foot of which all vessels must necessarily pass, at half the distance of a pistol-shot; the river here is seven or eight fathoms deep, having salt-houses on each side.

Ningpo is situated on the north bank, five or six leagues up the river Ta-hea, the mouth of which is about nine leagues distant from Chusan harbour.

Directly to the north-westward of this river is a deep gulph, the disemboguement of the river Tseen-tang. A few miles up the gulf is Hang-chow-foo, the capital of the province Chĕ-keang, a place celebrated for its silk manufactures, and the seat of an extensive maritime as well as inland trade. Kang-poo was formerly the port of Hang-chow, but the gradual accumulation of sands has rendered it useless.

SHANG-HAE.

The city of Shang-hae is situated on the right bank of the Woo-sung, about twenty or twenty-five miles up. The anchorage at the mouth of the river is in lat. 31 deg. 25 min. north; lon. 121 deg. 1 min. 30 sec. east. It has been several times visited by foreigners since 1832, when the Lord Amherst first touched there.

Shang-hae is approached immediately from the sea by the Tchang-hai channel, which is of considerable breadth. Woo-sung lies at the entrance of the river, and the side opposite is defended by a range of forts. It possesses the means of communication with the great Tai Lake, the borders of which are peculiarly rich in the character of their

soil, and extensively laid out in luxuriant rice grounds and silk districts. Hang-tchou, situated on the Imperial Canal, which passes by the margin of the Tai Lake, has a large depôt for silk and silk-weaving, and Sou-tchou also carries on a very important trade in the same article, and japanned goods. It forms a ready means of access to Nankin, and the country everywhere around is the finest imaginable for productiveness. The salt-pits of Shang-hae yield a very large supply, and the trade carried on in this commodity is far from limited.

The best approach to Shang-hae, in an easterly direction, is by the Yang-tsze-Kiang river, the banks of which stretch out to a great distance; the water about it, however, not being above four feet in depth, but with very regular soundings. Pilots from hence convey vessels to the Shang-hae river, the low coast of which, after a short sailing, is rendered conspicuous by a grove of trees near the shore. The peak of a small island, the most northerly of the archipelago, and called by the Chinese "Seu-Kung-shan," is the only landmark which appears on steering for this island. This possesses a safe anchorage, and many of the junks destined to Shang-hae wait in this harbour for a favourable wind. Steerage from hence is made in a north-westerly direction, and arrival is generally made in a day or two at the mouth of the Woo-sung river, which leads to Shang-hae. On all the banks, during several months of the year, there is fresh water, but so long as no regular pilotage is established, and no survey of the banks taken, the entrance will continue to be dangerous for ships. So extensive an emporium, however, it has been remarked, well deserves the attention of hydrographers, if the spirit of mercantile enterprise can give a stimulus to the art of the navigator.

The coast everywhere on the approach to Shang-hae is low and uniform. Two forts built on either shore of the river, whose entrance is broad, appear, possessing a considerable number of guns. The entrance is about six fathoms in depth, but towards the right shore the water shoals, so as to leave only a channel for the passage of small vessels. On the left is a town: a canal leading to Nankin branches off in a western direction.

The aspect of the country in the vicinage of Shang-hae is generally a fertile flat, not much above the level of the sea, well cultivated, and without the least hill. The ravages occasioned by inundations are very

great, as no banks of the loamy soil can resist the swollen river. These marshy grounds the Chinese take care to drain, and to render them well adapted to the culture of rice, which requires a low and moist soil. To cultivate this commodity, and to furnish their tribute of grain to the capital, which in these parts is very considerable, the people direct all their energy, and are enabled to raise two crops of grain from this fertile soil—one of rice, and another of wheat.

Shang-hae, as a trading town, ranks after Canton in importance. Though it may not be the only emporium near the Yang-tsze-Kiang, and thus the only place for importation to Keang-nan, the junks from all the southern provinces are prohibited from proceeding to the harbours north of this river.

The trade here carried on is always brisk; and now that Europeans are admitted to its port, it will no doubt increase to a miraculous degree. The consumption of foreign articles, among the many millions who inhabit Central Asia, is very great. Owing to this circumstance, the imports far exceed the exports; the latter consist chiefly of raw silk, silk stuffs, and teas, besides manufactures fabricated by the skilful hand of the Keang-nan people. Ships bound to this port can touch at Cha-poo in Chĕ-keang province, Hang-choo district, and at Soo-chow, a little south of Woo-sung river. This latter place is one of the most populous and delightful districts of the whole Chinese empire, and might fully claim the poetical name of "Arcadia." That so large a field for mercantile enterprise has been hitherto overlooked is surprising. The fear of infringing Chinese laws has deterred ships from even attempting to open commercial intercourse.

The hamlets scattered everywhere over the alluvial soil which surrounds it are generally built, as regards their cottages, among clusters of trees, and would be very pleasant if care were taken to keep them clean. The fields, though they yield luxuriant crops, have their most abundant harvests sufficiently consumed by the number of inhabitants. The military usually kept here in barracks are poor and inefficient; the war-boats insufficient to keep out the smallest well-armed ship, and the people have for a long time highly disapproved of the restrictions made upon their trade.

The junks which crowd up to this city are for the most part of an oblong form, and have generally four masts, and canvass sails. They

seldom exceed two hundred tons burden, are all of them numbered, and have the place to which they belong written in very large letters along the side; most of them are very bad sailers, and are frequently wrecked. They visit, principally, the harbours of Leaou-tung, or Mantchow Tartary, from whence they import oil-cakes and peas, whilst they export silks, and other manufactures of Keang-nan.

The city of Shang-hae is built on the left side of the river. It is ascended by a stone pier, in front of a temple, dedicated to the Queen of Heaven, who seems to have many temples and worshippers in all the trading towns. The houses are generally very low, the streets narrow, the shops numerous, the temples very magnificent, and the bustle excessive. It is the great emporium of Central Asia.

The Chinese have been repeatedly denounced in terms savouring little of Christian forbearance and charity. In their business transactions they have been presented to our imagination as a nation of cheats; in their bearing towards foreigners, as scornful and repulsive to the last degree of supercilious self-complacency; and in their own social relations, as bereft of every noble sentiment and generous sympathy. The policy, especially of excluding foreign traders from all but a single port of the empire, has been made the subject of the most acrimonious denunciations. Far be it from us to enter the lists in defence of this policy; nor will we take up the proffered gauntlet on the general question of Chinese respectability and worth. But truth and justice are suitors at the bar, and demand a few words in explanation of one or two points which seem not to be generally understood. We have already seen that this people, at an early day, sought commercial connections with various of the neighbouring nations; that the Arabians traded freely with them wherever they pleased; that the earliest European visiters were received with marked kindness, and treated with extraordinary hospitality; and that the Catholic missionaries had free admission to all parts, and made and baptised converts without let or hindrance. These zealous and able sectaries were frequently promoted to the highest dignities of the empire. They founded churches at their will; and hundreds of thousands of Chinese were, nominally at least, through their exertions, converted to the Christian faith. They continued in favour till they indiscreetly began to tamper with government affairs, and attempted to undermine the ancient institutions of the realm. No

restrictions of place were imposed upon those western merchants who first frequented the shores of China. Every port was open to their enterprise, and they were not required to confine their dealings to any defined spot or particular class of merchants. But the burning jealousies and fierce wranglings perpetually kept up between the subjects of the different European governments that sought to share in the rich gains of the China trade, roused the suspicions of the Chinese, and inspired no very favourable opinion of their character. The abominable arts to which the foreigners in former times, under the temptations of a base cupidity, resorted to injure each other, would seem almost to justify the epithet "Fan-kweis," "foreign demons," applied to them by the natives. These circumstances, together with various positive abuses of the liberties of trade at first freely granted, caused the government to commence at length the work of abridging the privileges of foreigners, and the result appears in the rigid system of restrictions now in force.

If European and American traders may fairly blame the illiberality of the Chinese, these have certainly just ground of complaint against them in the illegal practices to which their cupidity tempts them. Fifteen to twenty millions worth of opium has been for years, in defiance of the laws and known wishes of the government, annually emptied upon the shores of China by Christian merchants!

Alas for missionary effort, so long as the grasping avarice of the countries whence the missionaries come, sets at naught every Christian obligation before the very eyes of the people whom it is sought to convert! Most devoutly do we long for the auspicious day, when the pure religion of Jesus, shall shed its sacred influences on every human being; but we believe it will not come, till the principles of that religion shall take a firmer hold upon the affections of those who profess to enjoy it, and rear a mightier embankment around their sordid and stormy passions. When the missionary shall find an auxiliary in the stainless life of every compatriot who visits the scene of his labours for purposes of pleasure or of gain; when he can point not only to the pure maxims and sublime doctrines proclaimed by the founder of his faith, but to the clustering graces that adorn its professors; then indeed will the day dawn, and the day-star of the millennium arise upon the world!